एक या अधिक भाषाएं बोलनेवाले व्यक्तियों की सामान्य *'सांस्कृतिक पृष्ठभूमि'* भाषाई तथा स्थितिपरक प्रसंग, तथ्यात्मक ज्ञान, भाषाई सामर्थ्य तथा अन्य विषयनिष्ठ एवं वस्तुनिष्ठ आधार के रूप में कार्य करती है। साथ ही, यह किसी भाषा-भाषी जनसमुदाय के बीच संप्रेषण-क्रिया में एक महत्वपूर्ण अतिरिक्त संकेत का काम भी करती है। कुल मिलाकर, किसी भाषा-भाषी जनसमुदाय या सामाजिक समूह के सामान्य अनुभवों को *'सांस्कृतिक पृष्ठभूमि'* कहा जाता है। ये अनुभव रहने की दशाओं, सामान्य संस्कृति, परंपरा आदि से प्राप्त होते हैं (शिपेन के अनुसार, 112) अन्य साधनों के अतिरिक्त, इन सामान्य सांस्कृतिक अनुभवों की अभिव्यक्ति साहित्य, पुराण, सामान्य इतिहास या संजातीय पृष्ठभूमि या अन्य कारकों के माध्यम से की जा सकती है। इसलिए, यदि कोई व्यक्ति उपर्युक्त ढंग से भाषा का प्रयोग करता है तो उसमें संप्रेषण के ऐसे अनेक अतिरिक्त संकेतों का इस्तेमाल अवश्य किया जाता है जिनका उद्भव सामान्य संस्कृति और सभ्यता से निरंतर रूप से होता रहता है (आम्मेर के अनुसार, 69)। भाषा प्रयोग, शब्दावली, मुहावरों, लोकोक्तियों, सूक्तियों आदि में इसके ठोस उदाहरण उपलब्ध होते हैं।

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File 1

AN ASPECT OF THE BURMESE RĀMAYANA

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(1) PREFACE

Since the days of glorious Pagan , the Epic of Rāmayana has been known to and is familiar with the Burmans . The great Epic is still staged today and it has contributed to the considerable influence of Thai culture in the fields of Burmese literature , fine arts , music and theatrical arts. When the new style was merged into Burmese culture, a new aspect of cultural arts was developed.

Traditionally the three types of Rāmayana were enumerated as follows : -

(1) Alaungdaw Rāma . The Jātaka of Dasaratha depicted as one of the previous incarnations of Lord Buddha.

(2) The Pondaw Rāma . This was formed as a mixed version of the Epic of Rāmayana of Sage Valamiki inherited directly from India and the improvised Version of Rāmakien handed over to Burma from Thailand.

(3) Vishnu Rāma. (Vissano Rāma) The cult of Brahmanic deities brought along by Hindu immigrants.

Pondaw Rāma is dominantly popular in Burmese literature , music and theatrical arts, Pondaw Rama and Vishnu Rama come from the same source.

2. RĀMAYANA AND PAGAN PERIOD

The introduction of Rāmayana can be traced to the glorious days of Pagan in 11 th Century A.D. There were two sources for the early prevalance of Rāmayana in Burma.

The first source was the Dasaratha Jātaka in which Rama, Lakhana (Lakshmana) and Sītā were the main characters. The second source was the Brahamanistic cult of Hindus who worshipped Vishnu . The two channels appeared almost

simultaneously. The existence of these channels may be discussed here.

Jātaka Source

In Burma, the Mahāyana and Tantric Buddhism thrived before the reign of King Anawratha (1044-1077 AD) and After Anawratha , the conqueror of Thaton had brought back the Tripitaka (Manuscripts on Buddhas' Teachings) to Pagan , Theravāda Buddhism gained supremacy all over the country. In the Tripitka, Jātakas form the component of Khuddaka Nikaya of the Sutta Section. Among 547 (or 550 as a round figure) Jātakas, the 46 th. Jātaka in Ekanipāta is the story of Rāma under the title of "Dasaratha Jātaka."

In early period of Pagan the Jātakas were depicted on glazed tiles and also in frescos on the inner walls of the temple as a form of dedication. In Phetlape Stupa in the area of Pagan (circa 1050 A.D) the scenes of Dasaratha Jātaka were depicted on terracotta plaques. The stone sculptures depicting the complete set of Jātakas together with captions in Mon Language can be observed also the terraces of Anandā Temple constructed by King Kyansit in 1091 AD.

Among the fresco paintings depicting the Jātakas in the temples and caves, those of Gūbyaukgyi Temple of Myinkabar (1084 AD) is the oldest and those of Gūbyaukgyi Temple of Wetkyiinn is the most splendid in workmanship. The tradition of depicting the Jātaka also extended to the other pagodas.

In the lithic inscription of Lemyethna Pagoda in Ledaunggan quarter , Pagan (dated 1223 AD) the following text can be found in lines 15 and 16.

" Numerous Buddha images were made within the walls of the temple. Scenes from five hundred (and fifty) Jātakas were also painted. "

Line 7 and 8 in the inscription found within the southern compound of Shin-Pin-Bodhi Stupa in Pagan, dated 1233. A.D. reads thus;

" The Painting was done on Friday , the tenth waxing moon of Tangu (April) There were 14519 employees to work for the cave. Scenes from 550 Jātakas were completed on Monday the 12th."

In the Pagan period the Jātakas were depicted not only in the form of paintings and sculptures but were also rendered into the Burmese Literature. The ink inscription on the fresco of Paya-Yatsauk dated 1220 A. D. reads:-.

One book of Silakkhandha Vāsi, the First session of Tripitaka; One book of Abhidhammattha Saṅgani , one book of Ten Great Jātakas;

One book of Dhamma-Pada ; One book of Vinaya , had been inscribed.

Therefore in the Pagan period in which the five hundred and fifty Jātakas were greatly prevalent , it can be assured that the Rāmayana was popular all over the country.

Rāma in Buddhist Jātaka

The story of Rāma is narrated in the Jātaka No. 461 in Ekanipata of Five Hundred and Fifty Jatakas.

The King of Bāranasi (Benares) , Dasaratha had two sons namely Rāma and Lakhana and a daughter known as Sītā. After the death of the Chief Queen, the King promoted a Junior queen to the position of the chief queen who begot him a son named Bharata.

As the king extended the deepest affection upon the newborn baby prince he gave a boon to the mother-queen. Consequently when the prince came of age, she begged the king to upgrade her son and to recognize him as the heirapparent to the throne. When she asked again and again the king being anxious about the fate of his elder

sons, ordered them for their own safety to leave for the forest and stay there in exile for a period of Twelve years. Their younger sister Sīta accompanied them to the forest.

They set out to Himavanta and passed their time in a lonely hut. Rāma was regarded as a father and his duty was to look after the place. Lakhana and Sīta searched for food and served their elder brother humbly. After nine years, King Dasrattha died, unable to bear the grief for his departed offsprings.

Then the queen sought the approval of the Ministers for her son Bharata to succeed his father. However, the Ministers pended her solicitation with a reply that the legal royal heirs were still living in the forest. Bhārata went to the forest and reported in tears to his brothers about the demise of their beloved father. Although Lakhana and Sīta lamented bitterly in their bereavement, Rāma firm without any sign of grief. At this queer circumstance , Bhārata asked his brother why he was not moved entirely. Rāma revealed that all mourners did not possess themselves, nor could anyone avoid death. Therefore a wise person who penetratingly observed the law of mortality should not trouble himself by vain mourning . At this Bhārata and his attendents gained insight and consoled themselves to relax.

When Bhārata requested Rāma to rule the country, Rāma replied that he had been ordered by his father only to come back after twelve full years and suggested that Lakhana, Sīta and Bharata should rule until he came back. Then he gave them his slippers as a symbol of his authority.

The two brothers and their sister came back to Bārānasī and ruled the country on behalf of their brother, keeping Rāma's slippers on the throne. After three years, Rāma came back and succeeded to the throne with Sītā as his queen.

The moral of the Jātaka is to stress the impermanance and suffering of life and the law of mortality and so to avoid mourning for the deceased.

Although the story and the names of the characters coincide only with a part of the Epic of Rāmayana of Sage Valkimi , it helped a great deal to familiarize the people with the Epic of Rāmayana introduced in a later period . Therefore the later Burmese poets composed their verses on the Epic assuming Rāmas' role as a former incarnation of Lord Buddha.

In fact , the Epic of Rāmayana is considered to have existed long before 400 B.C. and furthermore a gatha (a verse) of that Jātaka is also described in Hindu Rāmayana. Nevertheless it can well be noted that the Burmese people were aquainted with Rāma Jātaka from the early times of Pagan.

Brahmanic Source

As Brahmans worship Vishnu, Rāma is also regarded as the seventh avatar, or incarnation, of Vishnu. Therefore not only Rama, but other characters of Rāmayana such as Kumbhakarana, Hanuman, Vāli and Sugriva are also regarded as Gods of the same status as other deities such as Vishnu , Shīva , Indra, Brahmā , Lakshmi , Aggani, Ganesh and Swarasti . They are specifically mentioned in Indian Mythology.

In the glorious days of Pagan ,Vishnuvite Brahmins from India came to Burma and initiated the ritual ceremonies of the Burmese Court in line with Brahamanistic traditions , Therefore the figure of Brahma can be seen in the fresco of Nan Paya (dating 1188 A.D.) and in Simmaci Pagoda in Pagan . Furthermore in Nathlaung Kyaung (the strorehouse of Deity Images) (1044-1077) where the figures of Hindu Gods were mainly painted , there were images of Rāma chandra, the incarnation of Vishnu, and of Parashu Rāma on the outer-wall in stone sculptures.

Besides these , in two lithic inscriptions in Mon language which recorded the Royal proclamations of King Kyancitthā(1084-1113) * it was mentioned that King Kyancitthā was none other than the

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*The [illegible] by Ananda [illegible], Ceylon
Lithic Inscription on the Royal Proclaimation of King Kyancittha

avatar of Vishnu highly respected by both Brahmins and Mons of the time and that in his previous births, he was born in the family of King Rāma in the city of Ayodhapūra. It was also mentioned that he had finally defeated a great hostile army, thereby bringing forth the happiness of all the people and that he had made offerings, observed the precepts of virtue and performed pious deeds of diverse kinds.

Judging by this fact the story of Brahmanistic Rāma clearly prevailed in Pagan .

The fact that the Epic of Rāmayana might have been orally prevalent in Pagan can be noticed in the commentaries on Buddhist scriptures especially in those on Khuddaka Pātha and on Dhamasaṅgani (Aṭhasalini) where the term Samphappalāpa (speaking nonsense) is explained, The Rāmayana or more precisely the abducting of Sīta by Demon- King Ravana is metaphorically described as subject of foolish babble as though the Epic is classified as a make- believe tale, and hence a non-Buddhistic one. However, it is clear that the Jātakas were known to the people long before and the Epic also would be known to them as they studied the Buddhistic commentaries.

The people of Pagan would doubtlessly be able to distinguish between the two stories of Rāma, one from the Jātaka and the other from the Hindu Epic.

3) Burmese Literature and Rāmayana

The introduction of Epic of Rāmayana from India into Burma might have begun in oral form. It is natural that

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* The society of the Ramayana by Ananda Guruge , Ceylon.
* Indian Mythology by Veronica Ions ,Paul Hamlyn , London, 1967.

legends, fables and stories spread orally before they are written down or composed in verses.

In Burma the literature of early pagan can not be amply traced back and what has been found richly enough are those of Ava period. Burma had good relations with Thailand since the eleventh century, and in the Ava period the dramma of Rāmayana came in along with other Thai arts. The early stories, the origin of wich can be traced back to Thailand were the stories of Chiang-mai Fifty Jātakas also known as Yun Fifty Jātakas.

Although the scattered Chiang-mai Jatakas were compiled as a single volume only after the fifteenth century , they had been individually spread orally before that time. As the comprehensive volume was compiled by a Reverend Monk of Chiang-mai, the stories (resembling Jātakas) in that volume are found somewhat similar to those in Mahāyāna Buddhist texts of India. These existed long before, and therefore , some people assume that the Chiang-mai stories originated in Sanskrit texts of India.

One of the stories of Chiang-mai Jātaka, the Sombha-mitta Jātaka can be observed in the texts of lithic inscription of Kusa-samuti , in Phwa-saw area of Pagan dated 126 AD , as:

> " If reborn in human world , shall he not be salvaged by various Buddhas, and shall he be left in solitude like the King Sombha-mitta who was miserably separated from his beloved wife and sons. "

Furthermore it has been remarked by the archeologist U Mya that some of the figures in Abeyatanā Cave (1067 A.D.) can be identfied with the characters of Sudhanu Jātaka, one of the Chiang-mai stories.

Therefore it can be concluded that in the Ava period a good number of stories had come into Burma from Thailand. The stories of Sankha-patta, Samudda-ghosa, Mani -Khet and Sudhanu from

Chiang-mai Jātakas had been widely popular and ten such stories were depicted in twelve quadrisyllabic poems during the period. Itcan also be surmised that Rāmayana (Rāmakien) might also have come into Burma in the Ava period.

There is literary evidence to prove it. In a Burmese quadrisyllabic poem on Suvannasama Jātaka namely Thuwunnasham Thahtekhan Pyo, composed by Reverend Shin Agga Samadhi in 1527 A.D. stanza No. 100 runs as follows:

> " The wise man should avoid telling the stories of Sītā, the young princess and Hanuman and of Vetāla and etc. in public as they are foolish gossip which are not in comformity with the religious practices. "

It is merely a similar version of words in Aṭṭhasalinī degrading the story of Rāma.

However the reverend Monk of Kandaw-min Monastary during the reign of King Mahā Dhamma Rājā of Toungoo (1733-1752)wrote some excerpts from Rāmayana in a high regard ,giving the noble example of Vibhisana whom Rāma wisely accepted as his trustful ally after the former had changed sides , leaving his own evil brother, Ravana ,who had banished him.

About the end of the Ava period , when the Minister-poet padesa Rājā (1684-1751) composed the drama of Mani-khet he quoted Ramayana in several places in the scenes. For example in the dialogue between the Ministers and the king ,one of the Ministers alluded to the successful prayer of Dasaratha for the boon of progeny when he advised the king to let his queen make a similar prayer to beget a child for the royal succession.

In the scene of the bow contest, the words of Malla Shiri the maid attending the princess Shiri Myatswa who was anxious for the prince Satta- dhanu who was about to lift the bow, referred to Rāma ,the hero of the Epic ,who successfully lifted the bow to gain the hand of Sītā in the Swayamvara at the court of King Janaka in Mithila.

Also in the scene of the wedding of prince Satta-dhanu and princess Shiri Myatswa, the King Manadipa in his royal decree to build the nuptial pendal, referred to the marriage rituals traditionally follwoed by the King Janaka in the Epic of Ramayana.

This evidence shows that there a lready were literary versions of Rāmayana and that the Epic of Rāmayana was held in high esteem in the Ava period.

Rāma Ballad (1775 A.D.)

The earliest appearance of Ramayana literature is in the ballad of Rāma (Rāma Thāchin) composed by U Aung Pyo (circa 1775 A.D.). He depicted the story in verse form.He wandered about the country- side and sang his ballads.The people could learn the theme of the story through the ballads he composed and sang . He earned royal favour through his works during the reign of King Bodaw paya (1782-1819 A.D.)

He began his ballad with the chapter demonstrating the atrocities of Dasagīri (Ravana) and concluded it with the latters death at the hands of Rāma in the furious duel . The gist of the story as depicted by U Aung Phyo is as follows:

> " Iyantaka, the king of demons in Lanka had a daughter by the name of Niyakkhama . She was so pious that she renounced the mundane world and became a recluse. She recited holy mantras and led an austere life. Being pleased with her spiritual qualities Brahma granted her a boon of progeny. As she made offering of ten bananas, she gave birth to a demon son with ten heads who was accordingly called Dasagiri (Dasasīra) . Later she had an other two sons Kumbhi Kanna and Vibhisana . When they came back to the capital,Dasagīri was cfowned with great jubilation as the King of Lanka.

As days passed , Dasagiri was tempted by the delicious taste of the juice of Arsāvatī creeper and was obsessed with evil .

He illtreated the people and everyone hated him. One day, as he returned from the abode of Asuras, he came across a fairy , Gandabba , who spent her time meditating on a mountain peak. As he tried to molest the fairy ,she set a curse upon him and then descending to the earth, she jumped into the fire which she herself had kindled. She was reborn as a baby girl.

When the baby was taken to Lankā, the King Dasagiri being terrified at the sight of her, put her in a casket and set it adrift into the ocean . The casket was stranded on a strip of land by the waves. The King Janaka was ploughing the ground for sacrifice at that place, on the advice of his Brahnans, and he found the casket and the baby girl.

The King adopted her and brought her up as his own daughter. At that time King Dasaratha of Ayodhaya was out on his hunting expedition and in experimenting with his bow and arrow he shot forth the arrow which accidentally hit an ascetic who was filling his pitcher with water . As the sage was helping his blind parents, the king went to them to apologise for his misdeed. However the parents were much annoyed and they sent him to the hermitage of the great Tricula who granted him the boon of progeny offering him two sacred bananas for his queens. When he got back to the palace he gave the fruit to his queens who ate them. In due course of time , Queen Kausallya gave birth to Rāma and Queen Kaikeyi gave birth to Bhrata while Queen Sumitra gave birth to Lakhana and Satrughana.

At that time the sage Visvamitra (Bodaw) went to the king of Ayodhaya to seek the help of the Monarch to drive away the demon-crow Kākavan which disturbed his sacrificial fire. The King sent his sons Rāma and Lakhana to the hermitage, They suppressed Kākavan destroying one of its eyes with the sacred bow and arrow.

Meanwhile, the King of Mithila was making arrangements for the Swayamvara, the selection of the bridegroom for his adopted daughter Sīta.

The ceremony consisted of a bow contest among the candidates who were invited from various Cities. Among them was also Dasagiri who had picked up the invitation discarded by Parasu Rāma. The conditions of the bow contest were to lift up the bow and successfully string it. The Sage came as a guest of honour to the ceremony at the request of the king together with his two disciples Rama and Lakhana.

When the contest began various princes one after another attempted to lift the bow, but in vain. Among them the arrogant Demon-king managed to lift the bow although he failed to string it. However he insisted that the hand of Sītā should be given to him. The ceremony was in uproar and Rāma came to the rescue of Sīta by lifting and stringing the bow with trimmph to the great astonishment of Dasagiri and the audience. Then Sita garlanded Rāma.

After the ceremony Rāma, Sīta and Lakhana came back to Ayodhaya. In the city, the queen, Kaikeyi, was influencing the king to bestow on her son Bharata, as she was once granted a boon by the king. As a result Rāma had to leave the palace with his wife and brother for the Dandaka forest where they had to stay in exile for twelve full years. Later after the death of the king, Bharata proceeded to Rāma and implored him to return to the city. Bharata came back only with Rama's sandals.

While Rāma and his company were dwelling in the forest they had to kill two young demons Dusa and Khara, the sons of Gambī (Supanakha) who came to molest them. As Gambī sought the help of her brother Dasagiri, he favoured her plan to abduct Sīta while she herself, in the guise of a golden deer lured Rāma and Lakhana away from the scene. The plan was well achieved and Dagagiri, in the guise of an ascetic, snatched away Sītā in his flying chariot. On his way Sugriva intercepted him and the latter caught the emerald-laden shawl of Sītā which he showed to Rāma and Lakhana who arrived later in search of poor Sītā.

The two brothers were too tired and they took a rest under the shade of Gyo tree (Schleichera Trijuga). Rāma took anap on the lap of Lakhana who showed his great love of his brother by tolarating the painful sting of a gadfly on his back. When Sugriva, the simian chief of the forest, happened to see the affection

of the two brothers he felt deeply as he himself has been driven away by his own wicked brother , Bali who also abducted his wife. As he wept bitterly his tear-drops fell on the chest of Rama who was suddenly awakened.

When he saw Sugriva on the upper branch of the tree, he aimed his bow at the monkey.Sugruva swiftly came down and placated, narrating his fateful episode. Then Sugriva informed Rāma about the flight of Dasagiri dragging along Sītā who cried for help; he promised to serve Rāma and to venture to regain Sītā.

When they planned to cross the Ocean to invade the palace of Dasagiri, they decided to send comeone ahead to reconnoitre. They found a small monkey named Hanuman which was under the spell of a curse. The chief monkey warrior Zabuman requested Rāma to pat the back of Hanuman three times in order to bring him back to his original size and strength. Rāma did so.

Then Hanuman crossed the ocean by powerful leaps,and found out the royal chamber where Sītā was held in captivity. She was threatened by Dasagiri to consent to his love. Hanuman was lucky to find her alone and showing her the signet ring of Rāma to ensure her trust. He informed her of the imminent rescue. Then, in order to terrify Dasagiri ,Hanuman fought fiercely with Indrazita, son of the Demon-king . He set fire to all the royal edifices by brandishing his tail tied with oiled cloth and jumping from one roof to another.

After the incident ,the monkey warriors built the causeway across the ocean to march into the land of Lanka. Hanuman had to cripple the giant Crab Gandamā which deterred their work. Ongada was sent by Hanuman to act as an envoy of Rāma to Dasagiri. Vibishana , the brother of Dasagari, who tried to persuade him to make peace,was banished and consequently, he sided with Rāma .

Rāma confronted Indrajita in single combat and was wounded by the latters' powerful magic dart. Great grief prevaile in Rāmas' camp. Hanuman availed himself to procure the herb from the Himalia Mountain and saved Rāma. In the second combat Rāma killed invisible Indrajita with the help of his brother Lakhana who could spot him out as he alone could see the invishble foe for he kept the vow not to look up at his sister-in-law Sita. Then Rāma fought with Kumbha-kanna. The sacrifice given by Dasagīri to win victory was sabotaged by Ongada and Hanuman jointly. The battle between Rama and Dasagiri ensued. In the first combat Rāma was struck wounded by the serpent- dart of Dasagiri, and became unconsious. After being cured by the magic herb he again resumed the fight for the second combat in with Rāma tried to use his Divine Bow. Seeing the bow, Dasagiri promptly surrendered and begged for his life. However, Rāma , in a vow to destroy the evil and protect the good, could not forgive him and Dasagiri was shot by his Divine Arrow. At this, the ten heads of the demon-king spread out and fell like a bunch of toddy-palm fruits cut off at the main stalk.

The story in the ballad does not mention the reunion of Rāma and Sītā, as it is known to all.

It can be noticed that the story depicted in the Rama ballad differs from the later ones in many respects. There have been several versions of the Rāma play in Burma and even the names of some characters vary.

The story of Rāma since its transmission earlier as an oral folk tale had undergone several changes of detail and there had been expansion ,reduction and transformation of its episodes.

The theme portrayed in the ballad of U Aung Pyo can luckily be referred to a version in the newly found palm leaf manuscripts. The common theme is taken in both the stories written in prose in each of the manuscripts, one found in a

monsatery in the Pagan area and the other ina monastery at Kyaikwaing north of Rangoon. Both of these came to loght in 1973 . As U Aung Pyo himself had admitted that he based his balled on an old tale existing long before his time. the newly found manuscripts might possibly be of that very version which he referred to. Both of the manuscripts, consisting of eighty leaves each , bear the mark of age in the orthography which is undoubtedly archaic and in the use of colloquial style of description. Therefore this prose version of Rāmayana can well be ascribed to the seventeenth century A.D.

Rāma Yakan (1784 A.D.)

Next to the ballad of U Aung Pyo came the Yakan, a kind of verse form with sarcastic remarks and derisions upon contemporary compositions. It was composed in 1784 A.D. by U Toe a poet and courtier, who later became a member of the commission specially organized to compile the Drama of Rāma for the court.

U Toe composed that Epic verse at the request of his master prince, the Heir-Apparent of Bodaw Phaya who later also took the initiative in compiling the Drama. The Yakan does not cover the whole stroy of Rāma and instead ends with the association of Rāma and Sugriva in Mawyone forest. However as there are flowery embellishments and witty entertainments, the text is extraordinarily lengthened. It emcompasses the royal ceremonies as well as aspects of Burmese rural life.

Siri Rāmam Drama (1789 A.D.)

The story of Rāma in the form of a drama first appeared in 1789 A.D. As the Thai version of Rāmayana became very popural a Royal Commission consisting of eight erudite members was formed and was assigned the duty to compile the Drama to be performed by the theatrical artistes in the Court Opera House. The members of the Commission included U Sa, Count of Myawaddy , Thado Sudhama Rājā, Count of Toungoo , Pabāvatī (Thakin Min Mi) Ex- queen of King Singu and U Toe , the witty poet. The Commission, after

consultation with Thai citizens dwelling in the city, who were well versed in Ramakien, while they were in the Court of Ahyuddhaya, collectively completed the drama in 1789.

Although the version of that Drama could not be traced a recension in prose on the Rāma story , which was considered to be based entirely on that drama, was found in a palm-leaf manuscript inscribed in the year 1891 A.D. It is now in the National Library in Rangoon. It was written, or possibly perfected, by Nemyo Nataka Kyaw Khaung , a learned clerk of the Royal Court and was called the Sri Rāma Drama. The text was not strictly in prose, but was mixed with verses covering three entire bundles of palm leaf consting of altogether 1320 leaves.

The traditional episodes are found to be veried in that drama. For instance, the episode describing the birth of Dasagiri is omitted. The episode mentioning the request of Indra to Narayana to incarnate in the human world as Rāma is also missing. Moreover, the attendence of uninvited Dasagiri at the Bow Contest and absence of Parasu Rāma there are also varied. In place of Kākawun a demon is substituted and Supanakha is chosen for Gambī known in the older oral versions. As to the character who takes the form of a deer, there are two versions, one being ascribed to Supanakha (Gambī) herself and the other to Marijja. The drama accepts the latter version. The popular episode of Rāma meeting Sugriva under the Gyo tree , the patting by Rāma of the back of Hanuman , the havoc created by the crab Gandama at the construction of the causeway , the disquising of Gomutra as a putrid carcass of a dog so that Gombans and Rakhasas can not sharpen their spears, the assumption of the form of the corpse of Sītā by Benyakay to dissuade Rāma from his plan to seige Lanka, and drawing of the portrait of Dasagiri by Sītā on the request of her maid-servants are not included in the text.

The number of characters in the drama are also increaded. In fact there are still more characters in Rāmakien usually performed in Thailand. In Burmese Rāmayana such characters as Benyakay (Penyakay) . Mahi Rāvana (Maiyarab) and Trimegha (Trimegh) the sons of Dasagiri , Makarakha (Mankorakanth) , Aditya (Pra Athit)father of Sugriva, Swahu (Sutahu) and Marisi (Marici) sons of Kakāvun , Kuperan ,Tephanasun , Aksasra Thada and Maran, the cousins of Dasagiri , Suriyawon (Thosaphin) Kala Akhi , first wife of Dasagiri , Phra Isuan , Virulhok and Kumphakat, the son of Supanakha are rarely characterized.

Tamil Rāma (1800 A . D.)

It is learnt that there had been a prose version of Ramayana translated from the original Tamil Rāmayana by the count of Myedè in 1800 A.D. known in Burmese as the Kalè Rāma.

Pondaw Rāma (I) (1800 A.D.)

The drama in the name of Pondaw Rāma by Saya Ku , a well-known dramatist was published in Rangoon in 1880 A.D. Saya Ku wrote the drama in poetic- prose commencing with the chapter on the banishment of Rāma by his father to the forest. He also included the offer of Kingdom of Sampathavra to prove the noble gesture of Pashu Rāma (Parasu Rāma)as usually suggested in Indian versions. The scenes of the death of King Dasarattha, of Gambhī (Supanakha) and her sons destroyed by Rāma, of tempting by the enchanted golden deer and of the abduction of Sītā by Dasagiri are mentioned. The dramatist might have intended to counterbalance the role of Rāma with that of his rival Parasu Rama.

As regards the Burmese term " Pashu Rāma " which stands for Parasu Rāma whose glorious weapon is a hatche or a battle axe, called " Parashu " (परशु) in Sanskrit language, it has been mispronounced so, for a longtime since the word Pashu, is identical with the Burmese nomenclature for "Malay." Hence some people mistakenly recognize the existence of the separate version of Malay Rāma which might have come in through the Malay Penisula

which was once under the influence of the Sumatra -based Sirí Vijaya Empire. In fact , there are only two versions of Rāmayana in Burma besides the Buddhist Jātaka of Dasratha. One is the version which came on from Thailand and the other is the mixed version of Sanskrit, Tamil and Bengal sources, known as Maha Rāma. There is no Malay Rāma or Pashu Rāma existing ever as a different version. However the Thai version has already absorbed the Malay version usually prevalent there in shadow plays.

Three Rāmas (19 th Century)

One prose work by Saya Htwe in the name of Three Rāmas came out during the early part of 19 th Century. However, that version was not popular and the title " Three Rāmas " is really vague. It is doubtful whether it consisted of three different stories from Jataka , Epic and mixed form of Drama.

Rāma Balled II (1904-5 A.D.)

As the poteic form of Ballad was still in voque in the early part of the twentieth century , Saya Tun of Rakhine composed another ballad on Rāmayana. The balled was sung in all parts of Rakhine state and many prominent balladists appeared at that time. The village folk enjoyed to singing as well as listening the ballads on many occasions, and it encouraged the poets to compose Rāmayana in popular ballad form. Other ballads were also composed and published by various poets.

The ballad of Saya Tun was known as Alaung Rāma Ballad regarding Rāma as an avator. The episodes in previous Rāma works were accumulated in that ballad and it became richer in episodes.

As to the usage of the word Alaung Rāma , (Rāma, the Incarnation) the balladist might have confused Valakimis Rama with Rāma of Jātaka. On the other hand in Hindu mythology Rāma is considered to be seventh avatar of Vishnu and Rāma reincarnated as Buddha in his alternate life as the nineth avatar of Vishnu. Then it might be fascinating to regard Rāma as Bodhisatta (or Bodhisatva in Sanskrit),the previous incarnation of Lord Buddha. However

this concept is not entertained by the Buddhists. Buddhism rejects creationism and moreover the Buddhista regard Vishnu, Shiva and etc. as great Devas or Nats, the devotees of Lord Buddha.

The ballad of Saya Tun include some spisodes which might possibly be his improvisation.

Pontaw Rāma 11 (1910 A.D.)

U Maung Gyi wrote the drama of Rāma under the title: " Pontaw Rāma and Lakhana " in 1910 A.D. It was written in prose and verse. The word " Pontew " signifies the devoted portrait or headdress of Rāma. The devotees of Rāma usually keep a painting or if any could afford it a sculpture of Rāma, Lakhana and Sītā at the altar of their dwellings. However as the major characters of Thai Rāmakien usually wear the headdress and mask the name " Pontaw " is accordingly assigned to Thai Rāmayana.

U Maung Gyi mostly based his work on Indian Rāmayana learnt through the Indians in Rangoon. He delebrately emphasized the devoted love of Sītā for Rāma and consequently he exaggerated the birth story of Sītā. According to his version Sītā had been ademoness in her previous existence. As she molested the hermitage of Visistha where Rāma and Lakhana resided, she was killed by the arrow of Rāma although she had deep love for him. She was born in Catumaharaj the abode of clecitial being as a beautiful Devi in the name of Sītā Candi. Once Dasagiri came up to Catumaharaj , and being captivated by her beauty , he tried to woo her. However , Sītā Candī despised him so much that she prayed to be reborn out of the tooth of Dasagiri and be able to kill a thousand demons everytime she cried in her babyhood. Then she committed suicide by holding her breath. Her prayer was fulfilled. She was born out of the tooth of Dasagiri causing him a prolonged toothache. As he was greatly perturbed he abandoned her, sending her adrift in a casket in the sea. U Maung Gyi gave the subtitle

of " Thai Rāma " to his work.

As the story of Rāma had spread orally in difficult forms, it is difficult to distinguish which episode came from which alien source All episodes that can be gathered are interpolated in the main story where they properly fit in the sequence.

During the first half of the twentieth century a few more works on Ramayana appeared.

Court Rāma (1936 A. D.)

In 1936 , Sandoway Maung published a brief of Rama in prose form. During the same year U Po Sein (Vajira Buddhi) edited and published the Court Rama .The name was so given for the story was written as it had been traditionally drameatized in the Royal Court during the last dynasty of Kongbaung, However, only the first volume covering the story up to the Bow Contest has been published while the rest , to begin with the wedding ceremony of Rāma and Sita, never appeared.

The Background of Rāma Story (1963 A.D.)

In 1963 , a booket of prose on Rāma with the tille of Rama-jat Atthuppatti was published by Shwe Lun Than . It described the oral version of traditional Thai Rāma in brief and a collection of songs in connection with Rāmayana was also included. Some excerps of the dialogues used in the dramma were also added. Another edition of the story of Rāma was also made by Maung Soe Winn during that time.

This is a seperate innovation following modern Indian innovation and has nothing to do with the classical Rāma.

Great Rāmayana (1968 A.D.)

The largest volume of Rāmayana to appear in the Burmese Language was the Great Rāmayana translated from Sanskrit original text of Valamiki in detial by Reverend Monk U Kittima (Migadavun Sayadaw) which extends up to seven entire volumes each consisting of three hundred pages of magazine size. It was published in 1968 under the partronage of the All-Burma Hindu National League. The translation work was started in 1961 and it took three years to complete .

In the prologue, the translater mentioned thus:

" " It has been illustrated to give the lesson that keeping a vow even at the sacrifice of one's own life , is pious, and that the words of parents and teachers should be obeyed without reservation so that all the benefits of life shall be fully enjoyed like Rāma who was especially leading a noble and austere life. The moral standard and Exemplary behaviour of Rama retains ethical values to be appreciated and observed by all the people in the mundane world ""

To sum up , it can be remarked that the different verses on Ramayana came out in 18th century and the prose versions , one after another appeared throughout the period beginning with the 17 th Century. There have been at least three versions of Rāma in poetic- prose. Burmese literature is richly endowed with the works on Rāmayana.

4. Burmese Arts and Rāmayana

With the advent of Rāmayana as oral tales in Burma, the artists, painters and sculptors alike lost no time in depicting the story in their art forms.

In the votive tablets and glazed terra-cotta plaques found in Phetlaik Pagoda and Ananda Temple, the stone figures of Rāma, Lakhana and Sīta of Desrattha Jātaka can be seen as

The earliest portrayal , andfresco paintings of Gubyaukgyi in Myingapa and of another Gubyaukgyi in Wetkyiin bear the scenes of that Jataka showing the workmanship of 11 th and 12th centuries.

No doubt, the artists would depict the Epic of Rāmayana by Valamiki when it came. Most of the works might have been lost due to various causes. In some monasteries in Hlataw village area in upper Burma the paintings and sculptures relating to the scenes of Ramayana can be been as wall decorations.

Among the bronze images that came from Thailand in 1564, during the reign on King Bayinnaung, Lord of white Elephant of Hanthawaddy. there were images of Rāma , Lakhana, Ravana and Hanuman. The Burmese artists would surely appreciate those and they would study Rāmanyana to understand the motifs of the sculptures.

During the reign of King Pagan (1846-1853 A.D.) at the basement of Maha Loka-Marazein Pagoda, north of Payagyi village, in the village tract of Sakhuttanei in Butalin Township, the birth place of Reverend Monk U Nyeyya of Maungdaung , the story of Rāma was depicted in continuous series of 347 stone relief sculptures. The sculptures were placed all around the basement of the stupa and each measured fourteen inches both in length and breadth. These were supposed to be completed in 1849 A.D. and some of them are still in good shape, some having bold captions cleary readable. These were made by the sulptors Saya Htwe and Saya Tun.

In the scenes one can observe, the return of Rāma and Sītā to Ayuddhaya , the chariot of Dasagiri, the appearance of Kumbhī Kanna , the search of Gambhī for her sons, the chase of the golden deer by Rāma , the meeting of Rāma with Sugriva, showing the signet ring of Rāma to Sītā by Hanuman, the dual fight between Indrgjit and Hanuman, the grief of Sita and the recitation of Verse on Rāmayana by Kusa and Vala (Lava). These stone sculptures might be done according to the story theme of Sri Rāma , because the scene of Rāma stepping into

Trarazote river and reappearing as Lord Narayana (Vishnu) and the rediation of the Verse of Rāmayana by Kusa and Vala were included. By that time Rāmakien from Thailand had already come into Burma.

There are also wood curvings depicting Rāmayana in Pakhan monastery built during the reign of King Mindon (1853-1878 A.D.) and some of the carvings at Shwe-inbin Monastery in Mandalay built in (1896 A.D.) also depict certain scenes of Rāmayana such as the seizing of the chariot of Dasagiri by Sugriva while Sita dropped the emerald- ladenshawl to be given to Rāma.

Moreover , on the door leaves, on the west side of the Shwe-Nandaw Monastery of Mandalay, there are wood-carvings from the scenes of Rāmayana.

As this monastery was rebuilt in 1880 A.D. by King Thibaw with the curving pieces of the bed chamber of the Royal Palace of his father King Mindon, the sculpture works are of the Mandlay period.

In a later period also , in the art of Burmese painting the different patterns of floral desings called Yodaya Pan (Thai-style floral desings) are richly used in stage decorations, as well as in theatrical costumes furnished with filigree works. In fact, if the patterns of fresco paintings and masonry decorations of Pagan are studied, similar floral designs can easily be noticed. Although Thai-style art patterns coming along with Thai drama such as Rāmakien might have been blended with the original Burmese ones the difference between the two can be easily observed. The designs on lintel , frieze and finials of Thai architecture are more sharply tapering than the Burmese counterparts.

In Konbaung period (18th Century) the Burmese decorative art followed the prinicipal curvature style of Kanoke , Kapi, Nari and Gaja . Kanoke is the flame- like tapering desings with tendrils of cordate leaves and Kapi is the alternate curves imitating the outline of the physical form of the monkey.

Also the curves of the tendrils flow more freely and

fluently like the movement of frolicsome monkeys. Both words came from Pali and they can be identified with the same in Thai Language as Kanak (กนก) and Kapi (กะปิ) . Nari is the Pali word for a girl, and the soft and flexible curves represent the supple and gentle movement of the shy girls. The word Gaja means " elephant " in Pali and the form of the rolling trunk of the elephant and the curves of the protuberence on the elephants' head are imitated in the floral designs.

Thus the specific floral design is known in Burmese art as Thai-style art (Yodaya pan) and evidently Thai art style is used both in painting and sculpture. However, the Burmese artists usually Burmanize whatever they absorb from alien sources and therefore the sublimity as a distinct Burmese style is maintained.

As regards rendering the scenes of Rāmayana into Burmese paintigs in the later days, the famous artists U Ba Zaw (1897-1945) drew the scene of the deer-chase by the etching method on the copper plate in the early mineteen- thirties. He also painted the scene of abduction of Sītā by Dasagiri in oil. In that painting the feminine features of Sītā , with her petticoat in desarray, were also manifested vividly . In order to exprese the fury and lust of Dasagiri, the tusks and eyes were painted in bright red. The curling flame -like touchings in the background also added to the fervour of the atmosphere. The holding of Sītā by Dasagiri, the timid look of Sītā at that moment, the act of Lakhana worriedly pointing his finger towards the eventful scene and the stern look of Rāma being infuriated aiming with his sacred bow were also defined with authentic strokes of his brush.

U Ko Lay (1920-1982) , the well-known magazine-cover featurist, also painted the scene of the deer-chase in oil on canvas. He painted the characters not as loving beings but as playing artists wearing masks. The deer was also painted as an impersonated figure moving swiftly in a half -crouching posture to avoid capture. In that painting, the facial experessions of Rāma , Lakhana and Sītā were so portrayed

as to represent their respective emotions.

The artist U See , in illustrating the scenes in the book of Pontaw Rama edited by U Po Sein painted the characters as Indian characters with traditional costumes ,as he had seen them in Indian films .His illustrations including the scenes of the duel between Kuvera and Dasagiri, the beseeching at Narāyana to take rebirth in the human world , and the meeting of Dasagiri and Laxami (to be incarnated as Sītā) were painted as Burmeses characters.

Other artists were not hesitant to depict Rāmayana in their works of art. The scenes of demon, princess, monkey, the chariot,with decorations and landscapes in other paintings, were not free from the influence of traditional art styles.

In many pieces of lacquerware, coloured line sketches of the scenes from Rāmayana are inscribed. There are also wall plaques of lacquerwork with illustrations from the Epic of Rāmayana.

The master silver smiths also depicted similar scenes on their solverware such as betel containers , trays and bowls. The silver figure of Rāma moulded by the famous silver smith U Yin Maung won the gold medal in the exhibition at New Delhi in 1905 . The artists in the field of embroidery and filigree work also made of the new theme . Thus Rāmayana was every-where in the field of decorative arts.

5. Burmese Music and Rāmayana

The new trend of music and songs also accompanied the transmission of Thai Classical plays such as Inaung and Rāmakien into Burma, In staging these plays in the Burmese Court, the new songs and music might have been composed after the original Thai songs music prevalent in Thai Classical Plays.

Although the text of the Thai style songs were replaced by Burmese wordings, the original tunes were truly maintained. In a few songs, even Thai words were preserved. For instance the song entitled CHU- E- CHAI which may coincide with Thai the wording runs as follows:-

E,e, chu-e-chai ,Caparano kolo heke yaing ,yinya yaing

klaing , charhe- par hekava kutka yunya, lunkhut ya vetaravai tyatya yeinyein yaing yaing etc.

However, as the Burmans took up the Thai words which they heard uncleanly, the pronunciation might have strayed greatly,so that modern Thai people cannot now recognized them. Since the Thai classical songs of early eighteenth century have been partly effaced, it may not be eady for a Thai researcher to trace the prototype of the Burmese Ayuthaya songs.

It os presumed that the introduction of Ayuthaya songs which are know as Yodaya (deriving from Ayudhya in Sanskrit and Ayodhaya in Hindi) in Burmese took place in the Nyaungyan period , sixteenth century A.D. When the great Burmesd Rāmayana Play was compiled in 1789 A.D. the Burmese composers such as U Sa ,the Lord of Myawaddy and Prince Pyinzi , initiated the composition of the Thai -style songs to match with the plays of Thai origin. Nevertheless, Thai -style songs were well established in the country long before that time. As Burma and Thailand share a common border and have neighbourly relations, the intercharge of cultures can be traced to the reign of King Anawratha in 11th century A.D.

Although Thai plays of I-naung or Rāmakien were popularly staged during the reign of King Nyaugyan(1597-1605 A.D) the plays of Kummābhaya and Manoha,extracted from the series of Chiangmai-paññasa which was originated in Thailand, were staged during those days.It can be surmised that Thai-style songs might then have developed along with those plays.

Furthermore, the Thai-style songs were vividly mentioned in themusical instructions in the play of Manikakkha compiled by the poet Padesa Rājā (1684-1751) , the Minister of the Burmese court at the end of the Nyaungyan Period.

In that play,Thai tune were prescribed to be used in the following scenes:

(a) The appearance of Kantara Yakkha ,the Minister of the Demon King Teza Yakkha,

(b) The appearance of Demoness Kanta Yakkhi.

(c)The departure of Prince Sattadhanu on horse-back in disguise of a Brahman,

(d) The approach of Prince Sattadhanu to the Princess Sri Myatswa, and

(e) The reconnaissance of the Demon King.

The Thai-style tune was played mostly in the scene of the Demon and Prince Sattadhanu. As the dance style and background tune for the Demon were traditionally created in Thai style in the Burmese Theatre, the Thai songs and music might have been started then.

The Thai -style songs originally composed for the plays were later used as free songe to be sung and played elsewhere. Forgetting the text dealing with the story , the songs were sung as mere entertainment and therefore most of the Thai-style songs were included in the course of Burmese classical songs after the traditional songs of Kyo , Bwe, Thachingan and Patpyo .

Although the early Thai-style songs precisely originated from the plays, those very tunes were later used for other texts. The total number of Thai-style songs in the great Ramayana Play compiled during the reign of King Bodaw Phaya (1781-1819 A.D.) was not more than ten. However,there are over eighty Thai-style songs in the body of Burmese classical songs.

It can be noticed that there are 3 Thai-style songs and 17 Patpyos(original Burmese classical songs) , in the play of I-naung and 10 Thai- style songs and 1 patpyo in the play of Sankha Patta,and none in the play of Samudda Ghosa. That points to the fact that the play of Rāmayana introduced a greater volume of Thai- style songs into the Burmese cultural theatre than any other play.

As the Thai-style songs were highly appreciated by the Burmese musicians and listeners alike,more and more Thai-style songs were composed during that time. Besides the two popular Thai- style songs of Rāmayana knownas the Great Plaengcha and Choot-Chan, there have been eight to twelve

(c)The departure of Prince Sattadhanu on horse-back in disguise of a Brahman,

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Thai-style varieties that were regarded compulsorily as basic Thai-stale classical songs. Moreover, the texts of such songs encompass not only play themes but also the Glory of the Monarchs, the grandeur of the capital, the natural environment, the beauty of the girls and the love vows.

In studying the ten Thai-style songs of the Rāmayana, the relation of the texts to the story and the role of the narrative songs can be ascertained. Most of the tunes played throughout the performance are Thai-styled tunes. The later songs, the text of which are not actually relevant to the story, are also sung and played.

The original Thai-style songs of the Ramayana are briefly explained here in the sequence of the theme.

(1) The song beginning with " Nan Thiho "

It is usually sung and played when Gambī (Surpanakha) brings along her two sons into the woodland to show them the boundary of the territory which she has been bestowed. The two Ogre Princes were amusing themselves by poling the raft along the sea coast. As the shark appeared nearabout, the two brothers attacked them with their swords. The sea gulls were screeching and the formy waves were beating on the rocks. "

(2) The song beginning with " Mawyone Hewam "

It is sung when Rāma chases after the golden deer and it is better known as the "Deer-chasing Song". The text of the song runs as follows: As Sītā, the devoted wife of Rāma caught sight of the golden deer in the Mawyone (Hiraññka) Forest. she besought her consort to catch the deer to enable her to breed it as a pet in the golden cage. Rāma tried to catch the deer alive handing out the tender tuft of grass. As the deer was enchanted one, it evaded cleverly, luring the prince into the deep forest. Rāma was far away from his camp and as he cecame furious he hit the deer with the frame of his bow giving up the idea to catch it alive.

(3) The song beginning with " Myaingdan Mawyone "

It is similar to the above song in the same scene.

However, the text is brief. It describes the ardent wish of Sita to have the golden deer the form of which was assumed by the ogress Gambhī.

(4) The song beginning with " Kyomyo Sanya "

It is sung when Dasagiri (Ravana) abduts Sita. The song protrays almost all the scenes of the whole episode. It runs thus: Sugrape (Sugriva)was sad to be separated from his beloved wife Su Bhudda (Tara). He was longing for Kiskindha. The Orgress Gambhī (Surpanakha) created a cry for help as though it was made by Rāma. Sītā was worried about the fate of her consort and sent Lakkhana (Laksmana) to follow him. No sooner had Lakkhana left after making a preventive demarcation on the ground encircling her, Dasagīri, in disguise of a sage with yellow robe , approached her and begged for alms. Sītā stepped out of the circle and the Lord of Singhala abducted her at once. Rāma was left in despair for losing his dear wife. He murmured grieviously ".

(5) The song beginning with " Taw Myaing -soon -ga "

It is composed after the tune of the drum (Klong). It is sung in the tragic scene in which Rama loses his wife. The text of the song runs as follows: Rāma was alone in the vast forest feeling sad. He wished Sītā could come and see how deeply he felt for her. He could not know what sort of fate had thrown him into such a miserable plight. He had not the slightest intention to lose her. He was in despair as a result of the unscrupulous abduction of his wife by the Lord of Singhala.

(6) The song beginning with " Pan-myaing -lè "

This song is known as the Great Plaeng-cha. It was composed by the Prince Pyinzi in 1789 A.D. , when he participated in compiling the Great Rāmayana Play. It is sung in the tragic scene in which Sugrape (Sugriva) shed his tears on his sad plight. The text of the song runs thus: It was very pleasant and enjoyable in the forest. The cold breeze of winter was prevaling. However Rama was grieving as the fate of his poor wife was unknown. The two brothers had come to Kiskinda with their bows in hand.

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Tey have crossed the deep forest. As they took a nap to refresh themselves Sugrape came to see the affectionate regard of the brothers upon each other and he felt deeply to observe the scene. (A tear drop of Sugrape fell upon the breast of Rāma awakening him. Rāma aimed his bow and arrow at Sugrape. This song is usually followed by another piece which begins with Son -se- bya. The latter explains the humble apology of Sugyape with raised palm on his head to beg for pardon. Sugrape revealed his tragic life and reported what he had seen when Dasagiri forcefully carried away Sita. At this Rāma moved helplessly gazing towards Singhala far beyond the sea " .

(7) The song beginning with " Ma- Kyan- naing "

This song is known as Hmaing song (Tragic song) . The text of the song runs thus: Rama is grieving in the forest.He was taking a nap on the lap of his brother Lakkhana.They loved each other dearly. Brothers should behave in this way. However Sugrape had a different fate. His own brother Vāli (Vālin) usurped his abode and attached him fiercely . In reminiscence of the sad events, Sugrape shed tears involuntarily waking up the Prince.

(8) The song beginning with " Taw Hmaw-yone- hmar "

This song also depicts the above episode. However the text covers more incidents. Sugrape ventured into Lanka and successfully entered the mansion where Sītā was confined. The princess gave him a ring to pass to Rāma as a token of her undying affection. He reported back to Rāma.This narration is presented in the text.

(9) The song beginning with " Pan- myaung- hlaing -bwè "

This song expresses the lament of Sītā. The text runs thus: Sītā was lamenting in her solitary confinement. In the transition between winter and summer, it was pleasant all over the place. She was wondering whether her consort caught a glimpse of her being carried away by the Lord of Singhala. Her consort caught a glimpse of her being carried away by the Lord of Singhala.

(10)The song beginning with " Phone Mya-mya-Min "

This exclusive song is not a Thai-style song. It deals with the story of Rāmayana. It is by a prominent composer, U Waing during the reign of King Tharawaddy (1838-1846 A.D.). This song deals with the sad plight of the deprived princess Sītā under the surveillance of Dasagīri.

So far, the songs depicting the scenes of the Burmese Rāmayana have been comprehensively discussed. There are also some other Thai-style songs that passed into Burmese music along with the introduction of Thai plays. Although these songs do not pertain to the play, it is a common practice to sing or play them in the course of the play. They are also sung and played as an entertainment by most of the Burmese Orchestra or music troupes.

Thai-style songs really enhance the richness of the Burmese music and form an integral part of it. Consequently , Burmese musicians have to atudy a complete set of Thai- style songs as a part of the music syllabus . It is fascinating to note the names given to each category of Thai-style songs numbering altogether twelve. They are:

1)Phrantin (beginning with Ywe-ta- nya-)

2)Khet -mon(beginning with Hnin-yu-tha-he-man)

3)Kha-mein (beginning with Taw-Taung-Swe)

4)Hta-nauk (beginning with Taw-Myaing-Che-Lan)

5)Great Plaeng-Cha (beginning with Pan-Myaing-Le)

6)Little Plaeng-Cha (beginning with Pan-he-vum)

7)Choot-chan(beginning with Maw-yon-he-vum)

8)Ngu-ngit (beginning with Hmaing-hmon-pya-nye)

Additional categories

9) Kapī (beginning with San-nwe-oo)

10) Alay-mae (beginning with Sein-chè-nyi-lin)

11) Chu-e-chai (beginning with Lwun-po-aung) and

12) Mahothee (beginning with Vejayanta).

Out of these , the follweings can be identified with Thai terminology.

Plaeng-cha may undoubtedly be identified with (เพลงช้า) which means a slow tune.

Choot-cham may be identified with (ชุดจำ).

Kapi means " Monkey " in both Pali and Thai Language. This word(กปิ)may refer to Hanuman Vāli and Sugrape who are the simian characters and so these songs might have been formerly sung in the scenes with simian characters.

Chu-e-chai may be identified with (ชเยชัย)which defines a dancing mood.

Ma-ho-thee may also be identified with(มะโหรี)which refers to a performing group consisting of string percussion and wind instruments.

As for the rest Burmese names such as Phrantin , Khamein, Htamauk, Ngungit and Alay-mae, although they are considered to be of Thai origin ,it is hard to trace them since the words might have been variedly pronounced throughout the centuries. There are other Thai style songs such as Klong Choot and etc. which are not included in the category of selected ones.

Klong may be identified with (กลองทัด)(Klong Thad) which means drum music.

Khet-mon may be identified with(เขมรมาน) (Khow-marr)

Choot may be identified with(ชุด) (Choot)which refers to the stealthy and cautious approach of a villain. It is a tune with slow beat with perceptible intervals.

Samo may be identified with(เสมอ) (Samoe) a Kind of tune.

Kye-thwa may be the Burmese term referring to brass- gong circle instrument which leads the orchestra in playing most of the Thai-style songs. Giving priority to the gongs may be the tradition of Thais settled in Burma in those days.

The names Phyin- chin and Phyin-phyat-phyat etc. may probably be Thai and Burmese terms combined. Phyin can be identified with (เพลง)(Plaeng) which means a tune. The tune of Phyin-phyat-phyat is played when the orgress approaches Sitá.

Anyhow , the Burmese original songs are sung and played

appropriately in the scences.

The tune of Lokanat is played in the scene in which simian warriors march in support of Rāma.

The tune of Thargwin is played is the interlude between the scenes.

The lullyaby is played in the scene in which Rāma and Laksmana take a nap.

The tune of A- yaing is played in the fighting scenes.

The other Thai-style songs are sung and played appropriately in the relevant scenes.

6. The Origin of the Burmese Rāmayana

The advent of Rāmayana in Burmese Litetature and Burmese thratre has been ascribed to the Epic of Rāmayana of Valmiki and Thai classical performance of Rāmakien.

Rāma play did not come to Thailand directly from India, but it came passing through the Malay Peninsular , the base of Sri Vijaya Empire. I-naung also came in that way.

When it came to Thailand , the Sanskrit names of the characters and places were changed so as to be favourable to the Thai pronunciation. Therefore the difference of names of the characters between Thai Rāmakien and Indian Epic can be felt. Although the fact that the Burmans imitated the presentation and staging of the Thai drama and the mode of the Burmese dresses in the play, also inclined upon those of Rāmakien characters, it is evident that the original Rāmayana from India was also taken in. The names of the Burmese Rāmayana can prove that assertion.

In the following tables the evidence can be seen.

Rāmayan (Valmiki)	Thai Rāmakien	Burmese Rāma
1.Ravan, Dasasira	Thosakanth	Dasagīri

Thosakanth came from Dasakantha meaning the ten necks or the ten heads.

In early Burmese songs he was known as Lord of Singhel(Simhala)

2. Ram	Phra Ram	Rāma

Rāmayan (Valmiki)	Thai Rāmakien	Burmese Rāma
3. Laksmana, Laxman	Phra Lak	Lakhana
4. Sita	Nang Sita	Sītā Devī
5. Supanakha	Sammanakha	Ghambī
6. Vibhishana	Piphek,Pipek	Vibhisana
7. Bharat	Phra Bhrot	Bhadra, Bharata
8. Angada	Ongkot	Aung Kut
9. Mahiravan	Maiyarab	Mahirāvana
10. Sugriv	Sukrip	Sugyeik
11. Mandodari	Nan Manho Thewi	Mandodari
12. Valin	Phali	Vāli

and etc.

If the Thai version was unexceptionally accepted, the names in Burmese should have followed the way they were pronounced locally by the Thais, because the names of the characters in I-naung that defintely came from Thailand followed the Thai names in the Drama. For instance, I-naung and Putcapa were more popular than the Sanskrit names Indravudh and Pushapa. On the other hand, the names in the Rāmayana did not follow the local Thai names. Therefore it can be surmised that the reference to Indian Versions of Rāmayana had been made in those days .

Nevertheless there are similarities and dissimilarites between The Burmese and the Thai Rāmayanas as regards to the episodes.

For example:

Bear warriors helped Rāma to invade Lanka in the text of Valkimi, but they were left out in both Thai and Burmese performances.

Although Kumbhakat (Kumphakat) was mentioned as of Supanakha (Summanakha) in Thai version, the Burmese version mentioned Dusa and Khara as the sons of Gambhī (Supanakha). However Dusa (Tut) and Khara (Khorn) were mentioned as the brothers of Dasagiri (Thosakanth in Thai version). Anyhow ,the sequential episodes in the Burmese Rāmayana mostly follwe the

Thai version.

It is clear that the Thai Rāmayana was not derived from the Rāmayana of Valmiki, but it should be noted that there are traces of Tamil and Bengali versions in Rāmakien . In the same way in Burma, the oral tales mostly from Valmikis' Epic and other sources might have been amalgamated.

During the reign of Alaung-Paya (1751-1760 A.D.) the poet U Orr composed the short poetic lines to give guidiance to the orthography of the language. In the commetary to that poem. U Chaint, the Count of Myaung Hla, bearing the title of Sri Mahajayasu , made a reference to the Tamil Rāmayana and the Bengali Rāmayana in stanza 939. Therefore, the other versions of Rāmayana were prevalent long before the court drama was written.

The story or drama of Rāmayana spread in the country more through oral versions than literary works. The stage could inform thousands of people about Rāmayana within a short time. As the Burmese people used to talk much about the characters of the drama with praise or scorn, and learned the lesson out of the themes of the stage. They would comment on the courage, restraint and diligences of Rāma, faithfulness, obedience and modesty of Sītā , gratefulness and selflessness of Lakhana , farsightness and righteousness of Vibhisana, abiding love, mightiness and sincerity of Dasagīri, fierceness, and benevolence, cleverness and dutifulness of Sugriva and Vāli. These would be the talk of the day after enjoying the stage drama. As a result of this the names of the characters of Rāmayana might have spread widely and in various forms.

Thus in the text of "Three Rāma Stories" by Saya Htwe, he used the oral version of names rather than those in the written texts. For example :

Oral names	Literary names
Ayuttma Country	Ayuddhaya Country
Queen Padumasaṅkha	Queen Kausanla
Queen Kakaruvatī	Queen Kaikeyo
King Mahajanapada	King Janaka
Udaya Badda	Bharata
Bommalekha	Mahīravana

These may possibly have been coined to make them more familiar with the Burmese people. However there are a great number of variations.

In the smae way in the " Background of Rāma " by Shwe-lun-than, there were also variations. For example:

Oral names	Literary names
Vasittha	Visvamitra
Satthujana	Satthughana
Gombhī gandha	Kumbhi Kanna
Mahiravanna	Mahiravana
Badva	Bharata
Pahu Rāma	Parasu Rāma
Aung Kut	Ingada
Indacitta	Indrajita
Savanakha	Supanakha

The most interesting thing was the coinage of the name Dasagiri for Ravana. The name Dasagiri was never found in any other alien versions of Rāmayana. In Hindu Rāmaya, the epithets of Ravan were given as Dasa Kantha and Dasasira both meaning the ten heads. Thai used the word Thosakanth derived from Dasakantha. In old Burmese versions of Rāmayana " The Lord of Singhel (Simhala) " was used throughout even in the songs. There was one exception. U Toe, the witty poet used the word " Dasagiri " in his Rakan in the exclamation of Sugriva when he saw the chariot of Dasagīri. Dasagīri most probably came out as a mismomer. When the original word " Dasasira " was inscribed on the palmleaf, the transliteration of Sanskrit alphabet " Sa " (श) might be ( ) in Burmese, which could easily be mistaken with ( ) ga. Since " Si " was taken for gi then the following alphabet " ra " was purposely changed to " ri " so that " giri " could mean " mountain " whereas gira gave no meaning appropriately . Thus Dasagīri was regarded as the " Lord of Ten Mountains " in stead of Dasasira, the " Owner of Ten Heads " which , in the Burmese view, was very imaginary.

To sum up , the story of Rāma spread orally and literly and also via the drama staged throughout the country. In the

later period the Bodhisatva, Rāma and Thai Rāma were mixed up. The Rāmayana of Valmiki was reserved for literary references. The role of Rāma as a Deity was not popular among the Burmese folks. It could only be observed in the rituals of Hindus, Bengalis and Tamils , the immigrants of India and of Brahmins from Manipur.

As to the term " Pashu Rāma " , mostly found in Burmese Literature, there are two different etymologies.

(1) Pashu Rāma , one of the three catagories of Rāma, was for Rāma, the incarnation of Vishu. The word " Vishnu Rāma " became Vashu Rāma and Pashu Rāma in course of time.

(2) Pashu Rāma which stood for Parasu Rāma was derived from its Sanskrit word Parasu, meaning the " battle-axe " , the weapon he carried. Parasu Rāma varied to Pashu Rāma by the slip of tongue.

Both of these names have nothing to do with the word Pashu meaning "Malay" in Burmese. It can not be applied to the Rāma story which came from the Malay Peninsular.

7. The Performance of the Burmese Rāmayana

In tracing the earliest records of the performance of the dramas on the stage, it is found that the earliest drama in literature appeared during the reign of King Mahā Dhamarājā Dhipati (1733-1751 A.D.). It was Manikhet Drama based of Chiang-mai Jātakas written by Padesarājā. The theatrical performances of the other dramas were earlier.

In a royal decrse during the reign of King Nyaungyan (1600 A.D.) the following was recorded.

> " The ear-boring ceremony of the princess Panthwa will be celebrated in course of time. The preparation should be made with ready scripts to stage the dramas of Kinnarā, Manaw, Vidhūra, Kummābhaya and Antara Devī. Ninety artists led by the Royal Messenger including woman drummers, woman harpists and woman wind- instrumentalists should be ready to perform " " .

It is found that the dramas were being staged in these days. However nothing was mentioned about Rama or I- naung.

If we study the development of Rāmayana in Thailand, the earliest reference to the Rāma legend occured in the inscription of King Rāma Khamhaeng of 1292 A.D. subsequently during the reign of Ayuthaya ruler Ramathibodi in the fifteenth century A.D. two verses relating to the royal consecration of water referred to Rāma and Lakhana. There were verses which mentioned Rāmamand his sacred bow, composed during the reign of King Phra Naray (1656-1688) A. D.)

After various intermittent descriptions in Thai literature, King Taksin of Thonburi composed a Lakhon version of the story. However the Rāmakien of Rāmakirti (Rāma 's Glory) was composed by King Rama I of Cakri dynasty in 1798 A.D.

About that time in the court of King Sinbyushin , the Lord of White Elephant (1763-1776 A.D.) , the cultural relation between Burma and Thailand being extended, Rāmayana was staged in the court.

In February 1777 A.D. during the reign of King Singu of Ava, a meeting of intellectuals in the northern apartment of the Palace made a code of principles for the theatrical artists based on the previous court rules with the help of Minhla Uccana (U Po Phyu) the Minister for Theatre and Pyinnyakyaw (U Toke), the count of seven Pan Villages, the deputy Minister for Theatre.

In that code, among other rulings, the prescribed dramas were enumerated. " In the court there should be staged the great dramas such as Indravud (I-naung), Shakuntalar and other stories from Mahāvumsa such as Vijaya. The other stories should not be staged. The Minister of Theatrs concerned should properly supervise the enforcement of the royal decree ".

This document shows that I- naung and Rāmayana had been staged in the Capital since the days of King Singu (1776-1781 A.D.) These dramas would most probaly have come from Thailand as there had been close relations with that country. They may be taken from oral tales as well as directly from Thai artistes and

citizens dwelling in the Capital. The Burmese artises might have modified the dramam with their own art skills. A perfect drama with complete episodes and songs was compiled only thirteen years after, in 1789 A.D.

As to the compilation of Rāma Drma , it was documented as follows,

" " The first waning moon of Natsaw in 1151 B.E. (1789 A.D.) The list of the participants in compilation of Rama Drama complete with episodes and songs to be ready for dramatization wholly or in parts in the Palace or in the compounds of the official residences , is recorded herein. The Drama has been translated under the royal order of the Glorious Prince Heir-Apparent(son of Bodawpaya) from various stories came from Ayuddhaya, Haripenja, Gyun and Yun States in consultation with the emissaries from those states.

[1] The list of Composers of songs and tunes.

(A) Pabavati (Sakin Minmi) Ex-queen of King Singu. (She was married to Sado Dhammarājā , Count of Kamma, the son of Bodawpaya, the First Builder of Amarapura) 1758-1798 A.D.

(B) Chief of Cavalary , Count of Pyinzi (circa 2770 A.D.)

(C) Mahā Nandayoda (U Kyi Soe) Deputy Minister, Count of Malèsar.

(D) Jaya Saṅkhayā (Count of Myawaddy, later) (1766-2853 A.D.)

[2] The list of writer of the text , dialougues and poems.

(E) Minye Nandameik , Count of Malun , (later count of Makkhayā)

(F) Nemyo Kyawzwā, the under-secretary , Count of Mogda (The composer of Sampèya quadrisyllabled poems)

(G) Nemyo Rajasū , Chancellor of Exchequer(The composer of Rāma Yagan)

(H) Sado Dhammarājā , Count of Toungoo (Former Count of Kamma, husband of Sakhin Minmi)

[3] List of Dramas comprehensively compiled.

I. I- naung Drama

II. Rāma Drama

III . Sankhapatta Drama , and

IV. Kesa Shri Drama

] Among these dramas, that of Sankhapatta was solely compiled by Sado Dhammarājā ,and chat of Kesa Shri was solely compiled by Sakhin Minmi.

] This list is handed over tom the Chancellor of Exchequer and Superintendant by the Treasury Officer in forward by Nga Sa Tun, the record keeper of the fourteenth waxing moon of Tazaung-Mone in the year 1125 B.E.

] This was the attached letter to the manuscripts of Dramas when they were entrusted to the record office. It is found that for the Rama Drama, four composers and four authors participated in the coufse of its compilation . The songs in that drama are published in most of the anthotogies of Burmese classical songs. Thus, after the introduction of the comprehensive drama, the presentation of it on the stage began to grow.

] The Rāmayana was not limited to the bounds of the Royal theatre but also became prevalent in the courtyards of the Governors who usually imitated the rituals of the palace. Therefore just after six months of competition of the Rāma Drama, the Mayor of Hansawaddy arranged a reception which included a performance of Rāmayana in his courtyard on 10th April 1795 A.D. to entertain Michael Symes, the British Envoy sent by the Governor General of India.

] Michael Symes in his book " An Account of An Embassy to the Kindom of Ava" described thus:

" " I arrived at the house of Mayor of Hansawaddy on the tenth April 1795 and had the chance to observe the drama of Rāma at about 8 a.m.The scene on the duel fights between Rama and Dasagiri who abducted Sītā.

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There were several scenes of battoles and in one Rāma was wounded and Hanuman went out to the mountain side in search of herbs and came back shouldering a large scrap of earth with herbs, which he had picket. The monkey warriors rejoiced when Rāma was totally healed. The play concluded withthat happy ending " "

Ramayana was staged throughout the period of Konbaung Kings. The chronicles have also recorded the performance of Great Thai plays " Yodaya Zatkyi " such as I- naugn and Rāma .

In a report sent to the Governor General of India by Mayor Burney , the British Resident in Ava, who came under the terms of the Treaty of Yandabo concluded between Britain and Burma,the performance of Rāmayana in the Royal court of Ave during the reign of Bagyidaw (1819-1838 A.D) the successor of Bodaw paya was described thus:

" " I have witnessed the play of Rāma and Hanuman in the Royal Theatre on 7 th August 1830. My feet became benumbed as I had to stay crouching entirely for over four hours. However the King bestowed me two ruby rings. " "

Thus Rāmayana became the popular entertainment of the court during the days of the Burmese Kings. There would doubtlessly be the performances during the period of fifteen years (1838-1853) of the reigns of King Sarawaddy and King Pagan although no evidence is available.

During the reign of King Mindown (1853-1887 A,D.)the Royal Capital was moved to the foot of Mandalay Hill in 1859 A.D. In constructing the edifices the Theatre halls ,one on each side of the Glass Palace Hall , were also installed. It can easily be surmised that the performances on Rāmayana would take place in these halls.

Sir George Scott (Shweyo) who settled down in Rangoon at about 1875 A.D. in his book "Burman and His Notions " mentioned that the Rāmayana play was staged in Rangoon at the time of King Mindon.

" " A troup of artists from Mandalay performing Rāmayana was sent to Rangoon in 1877 A.D. by King Mindon. The artists performed the play of Rāmayana in the ceremony held in Rangoon for the commemoration of Queen Victoria as the Empress of India. The story was staged for five nights and the people were greatly pleased and impressed. Therefore it was opined that the ceremony provoked more loyalty upon King Mindon than upon the Empress. "

As to the reign of King Thibaw (1878-1885 A.D) After the demise of King Mindon the following record was found in the fourth volume of " The Administration of Burmese Kings " by U Tin ,sub-divisional officer of Pagan.

" " After the consecration ceremony prior to the coronation ceremony of King Thibaw , on 5 th Novermber 1878 , the carpets were laid on all the surface of the throne in the east apartment of Glass Palace Hall . Then on the floors of the left and right wing , Thai and Burmese music and plays were respectively staged , including the dance and music of Mons and of Royal troupe " "

" " Thai Play " in the context was doubtlessly meant for I-naung and Rama whereas Burmese Play referred to Sankha patta and Samudda Gosa.

Nevertheless the performance of the plays of Rāma and I-naung at the earboring ceremony of the Princesses (daughters of King Thibaw and Queen Su Paya Lat) was vividly illustrated in the chronicle named " Konbaung Mahā Rājavan " .

The ear- boring ceremony of the princesses was held in January 1885.

" " Such mechanisms as devices for flying overhead,diving through the earth, emerging from the water and tunnel passageways were made in the Eastern Theatre Hall, In the midst of the stage, there was a pond out of which the green lotus plant with succulant stem and leaves

and beautiful buds and huge blossom gradually rose up. It was so prepared that as the petals flung open, a beautiful belle might appear out of the flower and sing and dance " "

The headdresses such as Makuta (diadem) and the masks were newly made with glasses of bright colours by the skillful craftsmen. The costumes were made as though to emulate those of Faries, with sequins glass balls, gold and silver threads, embossed discs etc. and embroidered in different patterns like motifs of tendrils, curves of cloud -edges, curl of orchid bunches, squares and meshes.

The Young elephants and horses trained to draw the carriage, were harnessed with beautiful decorations. These were the embellishments for staging the play of Rāmayana.

In the Western Theatre Hall, the same paraphanalias and mechanisms were furnished grandly for the performance of the play of I-naung. The two plays were performed simultaneously.

The performance of Rāmayana and I-naung was in comformity with the traditional observance of theatrical prescriptions.

It is known that during the reign of King Thibaw, the artistes performing Ramayana consisted of U Po Mya playing Rāma, Ma Hnin Khet, wife of U Po Mya Sita and Maung Po Lakhana.

While King Thibaw was in Ratana Giri after the annexation of 1885 A.D. a group pf artistes from Burma were invited to perform at the earboring ceremony of the princesses celebrated in Ratana Giri. In that group were the following artistes chosen and led by Deputy Minister, Count of Wetmasoot.

1.	Maung Shin Oh from	Hsibaw	
2.	Maung Paw	" "	as Rama
3.	Maung Kyi Maung	" "	as Lakhana
4.	Maung Po Swe	" "	as Indrajit
5.	Maung Soe	" Yegyisu	as Ingada
6.	Maung Thet Hnan	" "	as Indrajit
7.	Maung Too	" Taungdwingyi	as Hanuman
8.	Maung Phet	" Kyaukse	as Hanuman
9.	Maung Thet Shay	" Yodayazu	as Dasagiri
10.	Ma Sein May	" Nyaunglebin	as Sītā

Among them Maung Shin Oh played the role of Sankhamarata, Maung Po Swe, the role of Ciratra , Maung Too, the role of Cafata alternately in the Play of I-naung. The other artistes playing solely the roles in I-naung were

1.	Maung Ba Tun from North Ywa Sit	as I-naung
2.	Ma Hman from Taungdwingyi	as Pushpa
3.	Ma Hla from Kyaukse	as Paran, the maid
4.	Maung Pyu from Malunze	as Minister

These fourteen artistes performed both plays Ramayana and I-naung in Ratanā Giri.

By this account it can be noticed that some of the artistes after the fall of Mandalay gathered in the residential of the Sawbwa of Hsibaw, who encouraged and honoured the artistes.

The Rāmayana was greatly esteemed in its heyday in Mandalay during the last monarchy and after the annexation, it began to dwindle in the devastated Capital. The life of artistes performing Rāmayana was unstable and some of them moved to Shan State to the court of the Sawbwas while the rest came down the Irrawaddy river. Among those selected the downward journey, Saya Hmun Gyi, the principal male actor in the floor dances and his brother U Maung Gyi, who were natives of Pyapon in the delta, settled in their native place and they continued to perform Rāmayana in their new locality. Some of the artistes proceded to Rangoon and they revived the tradition of Rāmayana in the new Capital, while they resided in the eastern quarters of Obo and Yegyaw. There the Rāmayana artistes reassembled and

performed annually.

8. The dramatization of the Rāmayana

]The characters in the Burmese Rāmayana perform wearing the masks like their counterparts in Thai Khon.Rāma, Lakhana,Sage and Dasagiri all wear the mask, besides their respective headdresses .However Sīta and Gambī (Supanakha) do not wear the masks although they have their own headdrssses which portray their individual identity. The King and the Ministers follow suit. When such characters perform together with those wearing masks in the same scene, they do not utter any word. Nevertheless ,as the audience have been well-versed in the story they take great care to dramatize the part they are playing by using mime.

]Since the characters wearing the masks cannot express their moods by their countanance, they usually exaggerate their movements to convey them.

]The perforamnce of the Rāmayana reveal the story both by the postures and the words which are usually ultered in a poetic language with the appropriate stress. Some characters wearing the masks have to lift up their masks when they speak. Sometimes the story of the scene has been narrated in advance. Most of the episodes are portrayed in dances or in dancing movements.There are also group posture dances called " Yein" inserted in the middle or as preludes . If there should be singing ,the character without a mask sings by himself whereas the other singer sings for the character wearing a mask The orchestra also supports the characters by a particular tune for the movement or by a suitable background music.

]Thus the performance of the Rāmayana is nothing but a dramatization of a story by the combined presentation of postures ,movements , dialogues, recitation, narration, dances, songs and music.

]When only a few episodes are presented, there is an advanced narration to each and the characters play their role without any ulterance, developing the play as a dance-drama.

In the olden days the Ramayana was staged for 65 night to complete the whole story. In the records of Hmawbi Saya Thein (made in February 1933) it was mentioned thus !

" " I have learnt from U Ohn, the Royal despatcher of King Thibaw that the Ramayana and I-naung Plays were staged for the whole month in the Palace Theatre " " .

In the Palace Theatre, each performance lasted for three to fours at a time and therefore the whole story took a month to complete. In the memoirs of Major Burney, it was mentioned that he had watched the performance of the Rāmayan which lasted for four hours, in the Palace Theatre. It is recorded that the Thai drama was performed in the Lighting Fastival in the Capital from 3 p.m. to 6 p.m. everyday. Each show lasted for only three hours. However in pre-war days the Ramayan was performed in Yegyaw Quarter in Rangoon for one and a half to two moths covering the whole night from evening to dawn as in the usual manner of other theatrical performances .

Generally the story of Rāma is devided into seven chapters and each chapter is staged nightly with the interval of one night after every three performances. The fact that the performance can be prolonged for moths is due to the richness of its episodes each of which constitutes a complete theme.

The original version of Valmiki constists of six khandas or chapters , 500 sections , 24000 stanzas (Gathas) and 100 episodes. The Rāmakien of King Rāma I of Thailand is a long poetic version composed in Thai metrical klon verse form ,written orginally on 102 folios,each folio consisting of 24 pages,each page containing four lines of approximately 20 words each and entire work containing 52086 verses and 19840 words. Sir Rāma written by Nemyo Nataka Khaung consists of 1320 pages of palm leaves.Therefore it is quite possible to extend the story to any length interpolating various episodes amid the appropriate scenes. The original story itself is rather long.

The dance style of Rama holding his bow, that of Lakhana with his serenity, that of Sīta with full grace and femininity and that of Dasagiri with brisk movements became the typical dances performed spearately not with standing the Rāmayana. On the Burmese marionette stage, the dances of demon and monkey are included and they also form the part of seven varieties of theatrical dances usually performed to display the dexterity of dancer. A unique dance style of a female dancer called Thai style dance assimilates the dance of Sītā in Rāmamyan. The dances of a male dancer in the theatre, holding the curved staff, a symbol of a bow, is nothing but the dance of Rāma prior to the act of lifting the sacred bow.

A kind of dance style emulated after the dances in Rāmayana and I- naung plays came to its perfection in the later part of Ava period. It became more popular in the Konbaung Period (18th century) and today, it forms part of the body of Burmese Classical dance, and is known as the Thai dance.

Although Thai styled dance occasionally incorporates quick steps, the slow movements even on the rythm of eight beats dominate. The Burmese dance style is a series of movment combinations, the movements of head, hands, legs and waist. One is free to move in any curves and loops and dips in variation within the prescribed beats. In Thai-style dance each posture is made at the end of eight beats. If the movement is too delicate and slow to form a posture in time, one can move briskly to catch the time, and if one comes to form a posture before the end of a rythm of eight beats, one can improvise with continuous jerks of limbs to have a proper posture at the right time. The position of palms, fingers and shoulders are diversified. However the Burmese dancers do not wear nail tips as Thai female dancers do in Rāmakien.

Thai style dance, as mentioned above, is performed in most dance entertainments. The young Burmese girls try to learn that dance as a heritage of the traditional dance and they are proud to be able to do it. They perform brilliantly in most of

the auspicious ceremonies. In this way Rāma culture to thrive in one way or the other.

9. The Costumes of the Burmese Rāmayan

When the Rāma play was staged grandly in the Burmese Court in Konbaung Period (1752-1885) the Burmese artistes emulated with high esteem not only the way of dramatization ,presentation and dance styles but also, tunes and music and above all mode of costumes for all the characters. The wearing of mask and headdresses and illustration with the help of recitation and narration are almost the same as those of the Rāmakien.

The Burmans have had long ago the masks of tiger, deer, ogre or demon and horse for the children to play with. The crown and coronet besides tiara and topknots for the girls were also used in the palace and imitations of such for the theatre. In the palace, a room was specially devoted for the store of diadem and it was called " Baungdaw-saung " , the diadem-hall, However when Rāmayan was introduce the new masks were made with different foliated designs using filigree and sequins. However the difference of patterns between the Thai masks and the Burmese ones is remarkably visible.

As for Rāma and Lakhana the mask and the makuta (the diadem) are made in single piece, although there are separate makuṭas for others such as Indra or Brahmas . The masks and the headdress of Dasagiri and demon followers and the those of Sugripe , Vāli , Hanuman and other monkey followers are also made in single piece. However as for Sītā where is no mask but are also made in single piece. Howerve as for Sītā there is no mask, but a beautiful tiara covered on the head leaving the hair streaming down.

The headdress of the sage is made attached with the mask of solemn countanance showing age. As for the demoness the headdress bearing the dwarf face of the demoness is made without the mask itself so that she shows the human face as well as that of a demoness on the head. This pattern is really different from the demoness

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of the Thai Rāmkien. The King , the Ministers and other characters wear only the headdresses as they used to do before.

Therefore, there are two types of facial equipments , a bare mask and a mask and headdress combined . In the Burmese Ramayana the minor characters such as demon warriors. simian warriors and demoness attendents respectively are not individualized and therefore no separate headdresses are made in particular colour nor pattern to differentiate each other among the same group . All the monkey follwers wear the same type of headdress while the demon followers wear the similar type of their own without distinction. Nevertheless the characters of leading role wear head dresses different from their followers.

The elsborate pattern of the costumes are give for each of the main characters below.

Dasagiri

Since Dasagiri is considered to have ten heads although some may regard him as the dominator of ten hills ,his headdress in usually made with ten heads. The Deities are believed to have many heads or hands as they are supernatural and powerful beings, Brahma with many faces, and Shiva, Laxmi and Swarasti with many hands.The headdress of Dasagiri is combined with the mask. The headdress consists of three tiers and five heads on the middle and the single head of Brahma on the top totalling ten heads altogether.

There are two types of headdress. Some made with small heads attached and some made only with small painted faces. The second type of headdress is called Kathè (Brahmins of Manipuri) headdress.

The tight-sleeved upper garment and the neither garment are embroidered with the pattern of rhombus or fish scales. Dasagiri wears epaulette and breast-plate and wrist-plate as ornaments . He has double chest-pendants and layers of pendants hung around the waist in consecutive lengths.The neither garment is tucked up at the back. The colour of the garments is green.

He wears sandals with blunt tip,but no anklets.

Rāma

The headdress of Rāma is a kind of makuta, a crown with tapering tip. The mask of Rāma is green and is attached with the golden headdress with seven tiers. There is a beautiful band on the forehead studded with pieces of shiny glass. A kerchief is usually tied at the middle tier of the headdress with two ends hanging about loosely. The mark of eyes and lips are bordered in red lines.

The upper garment has a green background with series of rhombs in filigree embroidery. He wears double breast-plate and double wrist plates.There is a centre piece plate at the front part of the waist. A long golden necklace is worn . A sash is tied on the breast with two ends falling in front.

The nether garment is tucked up in the back. The waist pandants have three layers of edges curling up at each end. The lower border of the drawers are decorated with filigree works with shiny glasses. The waist pendants on the sides and back apread wider as they come down. He wears the sandals but no bracelets nor anklets.

Lakhana

The headdress of Lakhana resemble that of Rama.It is attached with the mask of golden colour.There is a beautiful band on the forehead atuded with pieces of sequins. A kerchief is also tied at the middle tier of the headdress with two ends hanging about loosely. The mask of eyes and lips are bordered in white lines.

The upper garment has a gold background with series of rhombs in filigree embroidery. He wears single breast-plate and single wrist plates. He wears no other ornaments. A sash is also tied on the breast with two ends flying about loosely. The lower borders of his drawers are also decorated with gold thread and sequins . The waist pendants have three sub-pendants with spreading edges;The centre pendant has only one layer of edge.He wears golden sandals.

Sītā

Sītā wears a tiara or a coronet, leaving her hair loose at the back. She never wears a mask. The front edge of the coronet forms a reversed leaf-tips. The tapering end of the headdress curves forward. Her upper garment has tight bodice and sleeves. She wears a decorated beeast piece between the two front edges of the jacket. A thin shawl is hung over her shoulders with the ends falling in front. She wears a colourful petticoat with draped white edge, long enough to cover her feet. She wears no sandals. She wears bracelets, neckleces and ear-plugs and sometimes, anklets.

Hanuman

Hanuman wears a low round headdress attached with the mask. The expression of a monkey face is apparent on the mask. with open mouth showing four tusks protruding. The face is white with gold border lines shapely decorated. He wears white loose jacket with plain breast plate and wrist plates. He wears white gloves also. Upon his nether garment, the pendants hang on all sides, with the front pendants attached with four sub-pendants consecutively. The white tail hangs at the back. The legs are enveloped in thin white stockings.

Sage (Bodaw)

The Sage of Rishi wears a headgear with open flat top raised higher at the back. The forehead band is majestically decorated. The mask is attached with the headgear. The wrinkles on the forehead and on the cheeks denote age. The colour of the mask is golden brown. The bordering lines on the face are marked with red. The lips bears a half smiling expression.

On the white loose jacket a sash of chocolate colour is wrapped around leaving the right shoulder bare. He wears a lengthy petticoat folded up in front. He wears no sandals , but he holds a figure - headed staff in his right hand and a rosary in his left hand.

Other Characters

In the play of Rāmayana there are other characters playing the human role such as King Dasaratha, King Janaka, the Queen and the Ministers. Their respective costumes are exactly the same as that of the similar characters in the Theatre which exised long before. Satrughana and Bharata wear the costumes similar to that of Lakhana, but in different colours. The demons, Indrajit, Vibishana and Mahī Rāvana and the demoness Supanakha, Mandodari

and others-
wear the demon costume Rāvana and the demoness Supanakha, Mandodari and others wear the demon costume and demoness costume respectively . The colours and patterns of the costumes do not vary greatly. The primary characters are high-lighted and the rest are not given extraordinary roles.

Among the simian characters Sugripe, Vali , Jambuman and Onget wear extra pendeants and breast-plates. The simian commanders can easily be differentiated from the rest of the warriors. The ordinary monkeys wear only the breast plate and wrist-plate upon the plain white vest. Their headgear is not decorated with embroideries. There are no simian commanders wearing crowns.

10. Worship of Rāmayana

Rāma play is annually staged in Yegyaw Quarter, in Eastern Rangoon , by the succeeding generation of Rāma dancers when the first orchids bloom,

Before the war the Rāma play was staged in that locality for forty five nights to cover the whole story, Later it was performed in seven nights and then reduced to a mere three nights. The various theatrical troupes and puppeteers wandering throughout the country also include a few excerpts of Rāmayana in their repertoire from time to time . The episodes usually performed are the pursuit of the golden deer and the bow contest. As the every puppet troupe has the puppets of the hermit (Sage), demon and monkey, the selected scenes from Rāmayana, can be performed by adding only a few puppets such as Rāma and Lakhana. Any princess puppet can be used for Sita.

The two prominent troups in Rangoon and the other one in Pyapon, who keep up the tradition , perform the Rāmayana in the month of Nattaw (December) to inaugurate the seasonal prayers. There is enough audience for the performance of Rāmayana any

where. Those who perform the Rammayana as a traditional celebration give high regard not only to the performance itself but also to the masks and diadems of the different characters of the play, which they honourably keep in a noble alcove or the altar room of the house. They sprinkle them with scented water, burn incense and offer flowers ritually. They handle the masks with due respect. The mask of the Sage who is known as Bodaw , the same for the Guardian Spirit of the Stage, is placed at the highest floor level in a holy place, and is regarded as the most reverend Guru or the Guardian of the Theatrical art. The Burmese artistes usually perform the devotional dance at the very beginning of the show in order to propitiate the Guardian spirits of the stage and the locality so that there will be no mishap during the performance. They believe that, by due devotion, the evil spirits, who may disturb the show ,will totally be expelled.

Besides the mask of the Sage, the mask of Rāma , Lakhna and Sīta are placed on the right side of the dais , whereas that of Desagiri and other demons are placed on the left side.

The masks or the costumes of the royality and the human characters and those of the demons are kept separately with great care.

However the respect and devotion of the Burmese artistes to the masks and performance of the Rāmayana should not be taken as a worship or a cult that is practised by Brahmins who worship Rāma, Lakhana , Sīta and Hanuman as their deities. Nor has the Burmese tradition of reverence come down from Bramins. In Mandalay and in its vecinity, the worship of Rāma and the annual performance of the drama are carried on by Ponnas, the descendants of the Burmese Brahmins, who immigrated a long time ago from Bengal, Assam and Manipura. Their worship may be connected with their cult.

The devotion of the Burmans upon the Rāmayana was in no way influenced either by the cult of Brahmins or the notion that Rāma was the incarnation in the previous life of Buddha as mentioned in the Dasaratha Jātaka . The fact that Rāma of Rāmayana was taken

as the same dignitary of the Dasaratha Jātaka is as a result of the confusion of a few dramatists. For instance in Maha Rāma Story, the Gandhavas, Siddhas and holy sages of Valmiki's Rāmayana have been replaced by Indra with four Catumaharājā Devas and the Guardian Gods of forests, mountains and sky, who all went to Brahma to inform him of Dasagiri's misdeeds and vice. It was also mentioned there that Brahma had pacified them explaining that the boon given to Dasagiri has only invulnerability from attacks by other creatures, but not by men, monkeys and the Sacred-bow. It was also mentioned that Indra implored the Bodhisatva Dāva and three others in Tusītā Heaven to reincarnate as men in Ayodhaya and also millions of other Devas as mighty monkeys in Kishkinda to suppress Dasagiri. These events correspond with the Birth tory of Buddha. Therefore some ignorant persons can not differentiate the tales and the life stories of Buddha, and Rāma is considered to be a previous incarnation of Lord Buddha.

However, there are some people who believed in the powers of Rama or Hanuman. Father Vincenzo Sangeramno in his book entitled " The Burmese Empire, A Hundred Years Ago", mentioned that there were some people who believed in the invulnerability and the might of Hanuman who bore the dagger or sword on the hilt of which the figure of Hanuman was sculptured to acquire invulnerability. It is hard to know whether those people had faith in the divine power of Hanuman of the Rama story or whether they really worshipped him as a God of Brahmanism.

11. Conclusion

It is necessary to presserve the traditional way of performing Rāmayana which constitutes almost a type of culture in itself. The literature, songs, music, dialogues and stories depicting Ramayana should be maintained. These contributions are not only the treasure of the artistes concerned but also the heritage of the people as an aspect of national culture. Among many variations of Rāma Culture in South East Asian countries, the sublime feature of the Burmese Ramayana possesses different costumes, distinctive songs and tunes and uncommon presentations, and it stands vividly as a pattern of culture of which Burmans can be proud.

12. Names of Characters in Rāmayana (Comparative Table)

Burmese	Pali or Sanskit	Indian	Thai
(1)(Human beings)			
Bodaw	Visvamitra	Visvamitra	Pharot Muni
Rāma	Rāma	Rām	Phra Ram
Lakhana	Laksmana	Laxman	Phra Lak
Dasaratha	Dasaratha	Dasarath	Thosorot
Me Sītā	Sītā Devi	Sīta	Nang Sida
Sattughana	Sastrughana	Satrughan	Phra Satrud
Vironcambhan	Vironcambhan	Virumcamban	Virumcamban
Bhadra	Barata	Bharata	Phra Phrot
Kesalya	Kesalya	Kausulya	Kansuriya
Kekeyee	Kaikeyi	Kaikeyi	Kaiyakesi
Sumitta	Sumitra	Sumitra	Samuthra Thewi
(2)(Bird)			
Sakuna	Jātāyu	Jātāyu	Sadayu
(3)(Demons)			
Dasagīri	Dasasira: Daskantha	Revan	Thosakanth
Indajit	Indrajita	Indrajit	Inthrorochit
Vibhisana	Vibhishana	Vibhisana	Pipek,Piphek
Trishan	Trisiras	Trisian	Phra Trisian
Kumbhī Kanna	Kumbhanna	Kumbhakarna	Kumbhakarn
Marijja	Marica	Maric	Maric
Gambhī	Suppanakha	Supanakha	Sammanakha
Mahi Ravana	Mahiravana	Mahi Ravana	Maiyarab
Munthaw	Mandodari	Mandodari	Nan Mantho Thewi
Pashū Rāma	Parasu Rāma	Parasu Ram	Ramas un
Dusa	Dusa	Dusa	Tut
Khaya	Khara	Khara	Khorn
(4)(Monkeys)			
Sugripe	Sugriva	Sugriv	Sukrip
Vāli	Valin	Valin	Phali
Aungkut	Angada	Angada	Onkot
Jambuman	Jambu	Jambu	Chompu
Hanuman	Hanuman	Hanuman	Hanuman

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Marijja	Marica	Maric	Maric
Gambhī	Suppanakha	Supanakha	Sammanakha
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Vāli	Valin	Valin	Phali
Aungkut	Angada	Angada	Onkot
Jambuman	Jambu	Jambu	Chompu
Hanuman	Hanuman	Hanuman	Hanuman

(5)(Gods)

(5) Siva	Isvara	Shiva, Isvara	Phra Isuan
Vissnoe	Vishnu	Vishnu	Phra Narii

(6) (Places)

Kissakindhā	Kissakinda	Kishinda	Khit Kin
Hmawyon	Dandaki	Dandaka	Dandaka

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भाषा और सांस्कृतिक पृष्ठभूमि
(हिंदी मुहावरों और लोकोक्तियों में रामायण के तत्व)

डॉ. ब्यौर्नर वेस्तफाल/डॉ. एच. लत्सके

एक या अधिक भाषाएं बोलनेवाले व्यक्तियों की सामान्य *'सांस्कृतिक पृष्ठभूमि'* भाषाई तथा स्थितिपरक प्रसंग, तथ्यात्मक ज्ञान, भाषाई सामर्थ्य तथा अन्य विषयनिष्ठ एवं वस्तुनिष्ठ आधार के रूप में कार्य करती है। साथ ही, यह किसी भाषा-भाषी जनसमुदाय के बीच संप्रेषण-क्रिया में एक महत्वपूर्ण अतिरिक्त संकेत का काम भी करती है। कुल मिलाकर, किसी भाषा-भाषी जनसमुदाय या सामाजिक समूह के सामान्य अनुभवों को *'सांस्कृतिक पृष्ठभूमि'* कहा जाता है। ये अनुभव रहने की दशाओं, सामान्य संस्कृति, परंपरा आदि से प्राप्त होते हैं (शिपेन के अनुसार, 112) अन्य साधनों के अतिरिक्त, इन सामान्य सांस्कृतिक अनुभवों की अभिव्यक्ति साहित्य, पुराण, सामान्य इतिहास या संजातीय पृष्ठभूमि या अन्य कारकों के माध्यम से की जा सकती है। इसलिए, यदि कोई व्यक्ति उपर्युक्त ढंग से भाषा का प्रयोग करता है तो उसमें संप्रेषण के ऐसे अनेक अतिरिक्त संकेतों का इस्तेमाल अवश्य किया जाता है जिनका उद्भव सामान्य संस्कृति और सभ्यता से निरंतर रूप से होता रहता है (आम्मेर के अनुसार, 69)। भाषा प्रयोग, शब्दावली, मुहावरों, लोकोक्तियों, सूक्तियों आदि में इसके ठोस उदाहरण उपलब्ध होते हैं।

हिंदी के संबंध में भी ऐसे सामान्य सांस्कृतिक अनुभवों के प्रभाव को सिद्ध किया जा सकता है। बहरहाल, हम यहां सांस्कृतिक पृष्ठभूमि के केवल एक क्षेत्र का सर्वेक्षण करेंगे और वह है—साहित्य और पुराण क्योंकि हिंदी तथा अन्य आधुनिक भारतीय भाषाओं में कभी-कभी केवल एक ही शब्द, मुहावरे और लोकोक्तियां प्रायः साहित्य की महान लोकप्रिय कृतियों की विषयवस्तु से जुड़ी होती हैं। केवल भाषा के रूप में ही नहीं, वैसे भी जनमानस पर रामायण और महाभारत महाकाव्यों का स्थायी प्रभाव पड़ा है। यदि यहां हिंदी भाषा पर उपर्युक्त दोनों महाकाव्यों के प्रभाव का उल्लेख किया जाए तो विषय लंबा खिंच जाएगा। अतः कुछ उदाहरण देकर हमारा उद्देश्य यह प्रदर्शित करना है कि रामायण के मुख्य चरित्रों के व्यक्तिवाचक नामों और प्रकरणों के नामों या स्वयं महाकाव्य के नाम का प्रयोग शब्दों मे (उनके अपने विशिष्ट अर्थ सहित) या मुहावरों, लोकोक्तियों तथा लोगों की कहावतों में किस प्रकार किया गया है। लेकिन हमारा अभिप्राय यह बताना नहीं है कि यह प्रयोग कब से आरंभ हुआ। केवल अंतरिम और अपूर्ण सर्वेक्षण प्रस्तुत कर रहे हैं।

आज तक भारतीय जनमानस पर रामायण का सर्वाधिक स्थायी प्रभाव पड़ा है। अनेक साहित्यिक कृतियों, रंग नाटकों, आधुनिक युग में चलचित्रों और टी.वी. फिल्मों (टी.वी. धारावाहिक *रामायण* पूर्णतः सफल था) की विषय-वस्तु रामायण से ली गई है। हिंदी भाषी क्षेत्रों में तुलसीकृत रामायण का 16वीं शताब्दी से ही जबरदस्त प्रभाव रहा है। भारत के अधिसंख्य लोगों के लिए राम और सीता सत्य और पवित्रता के आदर्श हैं जिनकी मान्यता परम एवं चिरस्थाई है (माइलिस के अनुसार 141)। रावण बुराई का अवतार है और लक्ष्मण अटल स्वामिभक्ति के प्रतिरूप हैं। लेकिन भारत में न केवल साहित्य और फिल्म मे बल्कि टी.वी. धारावाहिक—महाभारत में भी रामायण को जीवित रखने के लिए संकेत दिया गया था। ललित कलाओं की विषय-वस्तु भी सदैव रामायण से ही ली जाती है। वे उस विषय-वस्तु को इस ढंग से प्रदर्शित करते हैं कि आज भी यह महाकाव्य पूर्णतः सजीव है। राजनीति में भी आपको रामायण के अनेक संकेत मिलते हैं। लेकिन अयोध्या में बाबरी मस्जिद और राम मंदिर के आसपास आजकल जो झगड़े हुए हैं उनको देखकर रामायण के प्रति अप्रिय स्मृतियां और भावनाएं पैदा हुई हैं। संपूर्ण भारत में रामनवमी, दशहरा, रामलीला और दिवाली जैसे अनेक त्यौहार मनाए जाते हैं, और इस प्रकार रामायण के चरित्रों तथा प्रकरणों को लोगों में जीवित रखा जाता है। अतः यह कहा जा सकता है कि भारत का प्रत्येक व्यक्ति रामायण की मुख्य विषय-वस्तु से परिचित है और वह यह जानता है कि इसके लिए कैसी भाषा का प्रयोग किया जाता है, भले ही वह स्वयं रामायण के संकेतों, तुलनात्मक शब्दों आदि का प्रयोग कर रहा हो या दूसरे व्यक्तियों द्वारा कही गई बातों की व्याख्या सही ढंग से करता हो।

हिंदी से संबंधित निम्नलिखित अभ्युक्तियां, प्राथमिक स्रोतग्रंथ यथा—उपन्यासों,

लघु कहानियों, समाचार पत्रों और पत्रिकाओं से लिए गए लेखों पर आधारित हैं। इनमें गौण स्रोत ग्रंथ—शब्द कोश और मुहावरा तथा लोकोक्ति संग्रह भी शामिल हैं। लोकोक्तियों को छोड़कर अन्य उदाहरण प्राथमिक साहित्य से लिए गए हैं। प्राथमिक स्रोत ग्रंथों का चयन लघु कथा साहित्य (गुलशन नंदा, मनोज) तथा प्रेमचंद, भीष्म साहनी, राजेंद्र यादव, फणीश्वर नाथ रेणु जैसे लेखकों द्वारा लिखित प्रसिद्ध आधुनिक उपन्यासों या लघुकहानियों से किया गया। गौण स्रोत ग्रंथों में मुख्यतः एकभाषी बृहत् शब्दकोशों—हिंदी शब्द सागर, संक्षिप्त हिंदी शब्द सागर का प्रयोग किया गया था। लेकिन इनमें से कुछ शब्द कोशों का प्रयोग भी किया गया था। मुहावरा और लोकोक्ति संग्रह के लिए हमने मुख्यतः हिंदी कोशों का प्रयोग किया था।

प्राथमिक तथा गौण स्रोतग्रंथों में उपलब्ध आधुनिक भाषा प्रयोग से संबंधित निष्कर्षों को सर्वेक्षण अंत में प्रस्तुत किया जाएगा।

हमें जो उदाहरण और संदर्भ उपलब्ध हुए हैं उन्हें रामायण से संबंधित अनेक संभावनों के अनुसार विभिन्न वर्गों में विभाजित किया जा सकता है।

1. व्यक्तिवाचक नाम (व्यक्तियों और स्थानों के नाम)

जहां तक व्यक्तिवाचक नामों का संबंध है, रामायण के मुख्य चरित्रों यथा—राम, सीता, लक्ष्मण, रावण आदि के नामों का प्रयोग व्यापक रूप से किया जाता है। प्रसिद्ध साहित्यिक रचनाओं के नायकों के नाम या मुख्य दृश्यों को भी लाक्षणिक रूप से प्रयोग करने की प्रवृत्ति न केवल हिंदी में बल्कि अधिसंख्य भाषाओं में पाई जाती है। इन नामों का प्रयोग केवल नाम के अर्थ में किया जा सकता है अर्थात् मूलतः उनका अर्थ व्यापक नहीं है किंतु सामान्य सांस्कृतिक पृष्ठभूमि—हमारे मामले में रामायण विषयक ज्ञान—से सामान्यीकरण और संप्रेषण संभव है। यहां मुख्यतः तुलनात्मक शब्द लिए गए हैं जो सर्वाधिक सामान्य लक्षणों का अर्थ देते हैं (उदाहरण—सीता की भांति अपने पति के प्रति निष्ठावान, राम की तरह सरल, लक्ष्मण की भांति सेवानिष्ठ, रावण के जैसा क्रूर एवं अत्याचारी, अयोध्या नगरी के समान शांत।)

लगातार रूपकात्मक प्रयोग के कारण व्यक्तिवाचक नाम भी जातिवाचक नाम बन सकते हैं अर्थात् तुलनात्मक शब्दों का प्रयोग नहीं किया जाता। नियम के तौर पर संपूर्ण लक्षण जातिवाचक नाम में निहित होते हैं। यहां, कुछ उद्धरण दिए जा रहे हैं :

राम = सरल और न्यायप्रिय शासक
लक्ष्मण = यथार्थ में सच्चा मित्र और भाई
रावण = क्रूर, अत्याचारी

दूसरी ओर जातिवाचक शब्दों का निर्माण करने में यह अनिवार्य नहीं है कि तुलनात्मक शब्द में संपूर्ण लक्षणों को शामिल किया जाए। ऐसे तुलनात्मक शब्दों का का सर्वनाश करना है।

प्रयोग करना भी संभव है जो किसी व्यक्ति की कुछ विशेषताओं को प्रकट करते हों या विशेष लक्षणों पर जोर डालते हों। इसके उदाहरण नीचे दिए जा रहे हैं :

कहां जा रही हैं? चुपचाप लौट आ नहीं तो—
नहीं तो क्या?
नहीं तो तुझे उठाकर ले जाऊंगा।
वाह जी, उठा ले जाऊंगा, बड़ा आया रावण।
(भीष्म साहनी, बसंती, 89)

रावण के समान का अर्थ है स्त्रियों के अपहरणकर्ता। यहां रावण का अर्थ पूर्णतः क्रूर व्यक्ति से नहीं है, केवल स्त्रियों के अपहरणकर्ता वाले पक्ष पर जोर दिया गया है।

स्थिति पर निर्भर करते हुए लक्षणों के महत्व को प्रकट करने वाला एक और स्पष्ट उदाहरण उपलब्ध है और वह है *विभीषण* नाम का विभिन्न प्रयोग। लंका में विभीषण का होना एक और दुष्टों के बीच सज्जन पुरुष के होने का अर्थ देता है तो दूसरी ओर जातिवाचक नाम अर्थात् देशद्रोही (घर की भेदी) को।

जब शब्द जातिवाचक बन जाते हैं तब उनमें व्याकरणिक परिवर्तन आ जाते हैं क्योंकि ये नाम मूलतः 'एक वचन' होते थे और अब इनका प्रयोग बहुवचन में किया जाता है या किसी विशेष (अनिश्चयवाचक) सर्वनामों यथा—'कोई, कोई ऐसा' एक (भी) आदि के साथ अलग-अलग किया जाता है। निम्नलिखित वाक्यों में इन विकासों के उद्धरण दिए गए हैं।

लाखों रावण गली में घूम रहे हैं (दिनमान 10/82, 15)
रावण जितने कहो, उतने दिखाएं (दिनमान 10/82, 15)
एक भी राम नहीं मिलेगा। (दिनमान 10/82, 15)

व्यक्तिवाचक नाम को जातिवाचक नाम में परिवर्तित होने का एक अन्य संकेत विशेषणों की व्युत्पत्ति द्वारा दिया जा रहा है। उदाहरण के लिए रावणीय शब्द की व्युत्पत्ति रावण शब्द से हुई है और इसका निर्माण संस्कृत नियमों के अनुसार हुआ है, इसका अर्थ है क्रूर, हिंसक, अत्याचारी। इनके संयुक्त शब्द इस प्रकार हैं :

रावणीय प्रवृत्ति (दिनमान 10/82, 50) = क्रूर, हिंसक प्रवृत्तियां।
रावणीय विचारधारा (वही) = क्रूर, हिंसक विचारधारा।

रामायण में प्रयुक्त स्थानों के नामों में अयोध्या का नाम लाक्षणिक रूप में किया जाता है (अयोध्या जैसा शांतिपूर्ण स्थान)। इस शब्द का विकास जातिवाचक शब्द में किया जा रहा है जिसका अर्थ है—शांतिपूर्ण स्थान।

अब तो न वह अयोध्या है और न वह राम (रेणु, मैला आंचल, 77)

अर्थात् अब [illegible] है।
का प्रतिनाश करना है।

जैसा कि ऊपर उल्लेख किया गया है, यदि जातिवाचक शब्दों के विकास पर विचार किया जाए तो ज्ञात होगा कि तुलनात्मक शब्दों को केवल एक अर्थ में सीमित रखने की प्रवृत्ति चल पड़ी है। नीचे इसका उदाहरण दिया जा रहा है।

मगर तुम क्या जानो—मेरी इस छोटी सी अयोध्या के राम को
(मनोज, बड़ी बहू, 24)

यहां अयोध्या का अर्थ शांतिपूर्ण नगर या प्रदेश से नहीं है बल्कि एक परिवार और उसके घर में से है जो अब तक लड़ाई-झगड़े से मुक्त था। इसका अर्थ यह है कि इस तुलनात्मक वाक्यांश में 'शांतिपूर्ण' शब्द का स्थान पहले आता है न कि स्वयं स्थान का।

2. प्रकरणों के नाम, संबंध तथा सामान्य तथ्य

संख्या एक के अधीन उल्लिखित व्यक्तिवाचक नामों के विपरीत हमें समस्त पदों में दो या अधिक घटक मिलते हैं। उपर्युक्त व्यक्तिवाचक नामों की भांति आपको रामायण से अन्वित विन्यास के अर्थ को अलग करने की प्रवृत्ति मिलेगी अर्थात् आपको यह ज्ञात होगा कि शब्दों का प्रयोग इस ढंग से किया जा रहा है कि उनमें अब सामान्य तथ्यों का निरूपण किया जाता है। इस प्रकार अब ऐसे शब्दों या अन्तिम विन्यास का प्रयोग किया जा रहा है जिनको हिंदी शब्दावली में सामान्य अर्थ के साथ स्वीकार किया जा रहा है। इनके व्यापक रूप से प्रयोग किए गए उदाहरण इस प्रकार हैं :

राम कहानी : का मूल अर्थ राम की कहानी से है।
सामान्य अर्थ : दुःख-दर्द की लंबी कहानी

यहां 'पृष्ठभूमि' केवल एक प्रकरण नहीं केवल रामायण की संपूर्ण घटनाओं से बनी है। इस प्रकार राम कहानी का प्रयोग मजाकिया या केवल लंबी कहानी कहने के अर्थ में नहीं किया जा सकता, बशर्ते कि उसका कोई व्यंग्यार्थ न हो।

लक्ष्मण रेखा : इसका मूल अर्थ लक्ष्मण द्वारा सीता के चारों ओर खींची गई रेखा से है जिसको लांघना स्वयं सीता जी की सुरक्षा के लिए निषिद्ध था।
सामान्य अर्थ : निषेद या निषेद दर्शानेवाली रेखा।

मूल स्थितिपरक प्रसंग इस ढंग से समाप्त हो जाता है कि इस अन्वित विन्यास का अर्थ ऐसे निषेध से भी होता है जो किसी व्यक्ति द्वारा स्वयं पर लागू किया गया हो।

अपने को लक्ष्मण रेखा में कैसे बांधा जा सकता है?
(प्रियंवदा, पचपन खंभे लाल दीवारें, 68)

लंका कांड : इसका मूल अर्थ लंका में आग लगाना और हनुमान द्वारा उस द्वीप का सर्वनाश कराना है।

सामान्य अर्थ : सर्वनाश, लक्ष्य, संघर्ष, उड़ान, आगजनी ... तो गांव में लंका कांड नहीं होता (रेणु मैला आंचल, 217)

हम अभी ऐसी अभिव्यक्तियों के विकास के और उदाहरण प्रस्तुत करेंगे जो मूलतः किसी विशेष स्थिति या संबंध से जुड़ी थीं।

वनवास : मूल अर्थ : वन में रहना। *सामान्य अर्थ* : निर्वासन।

राम वाण : मूल अर्थ राम का तीर, *सामान्य अर्थ* अमोघ साधन।

राम राज्य : मूल अर्थ : राम का शासन काल, *सामान्य अर्थ* : आदर्श शासन, जनसाधारण के साथ न्याय करना।

राम राज्य के पैरोडी के रूप में विशेषतः समाचार पत्रों में आप *'रावण राज्य'* का उल्लेख भी पाएंगे। यहां भी, रामायेण विषयक ज्ञान द्वारा प्रदत्त मूलतः स्थितिपरक शब्दों की गुणार्थक विषय-वस्तु संभवतः अतिरिक्त घटक के रूप में जीवित एवं प्रभावी रह सकती है। विशेष कोशीय साधनों द्वारा यह संभावना व्यक्त की जा रही है। उनकी सहायता से नव-निर्मित सामान्य शब्दों का प्रयोग पदविन्यास इकाइयों में किया जा सकता है।

अपनी कहानी सुनाना : किसी व्यक्ति द्वारा अपने दुःख-दर्द कहना।

लक्ष्मण रेखा खींचना : निषेद प्रदर्शित करने वाली रेखा खींचना।

संयुक्त शब्द—'रामवाण छोड़ना' भी संभव है, जिसका अर्थ है—अचूक साधनों का प्रयोग या उनकी आजमाइश करना।

'छोड़ना' क्रिया का अर्थ प्रक्षेप करना भी है। अतः इसका प्रयोग *'वाण'* शब्द के साथ साथ ही किया जाता है। यह इस शब्द के नए अर्थ 'अचूक साधन' में प्रत्यक्ष रूप से विद्यमान नहीं है। इसका अर्थ केवल पृष्ठभूमि जानने के बाद लगाया जा सकता है।

3. लोकोक्तियां और कहावतें

किसी वाक्य में प्रयुक्त कई लोकोक्तियां और कहावतें होती हैं जो रामायण में वर्णित घटनाओं से शिक्षा ग्रहण करता है और उसका सामान्यीकरण करता है और सामान्य सामाजिक अनुभवों का उल्लेख करता है। इस मामले में भी लाक्षणिक प्रयोग और अर्थ के सामान्यीकरण के माध्यम से दोबारा अर्थ निकाला जा सकता है।

हम कुछ उदाहरण प्रस्तुत कर रहे हैं :

लंका में सब बावन गज के/लंका में से जो निकले सौ बावन गज का/लंका में सब लोग ऊंचास हाथ के हैं।

लंका में सब बावन गज लंबे हैं—यहां सब समान ऊचाई के हैं।

यहां सब दुष्ट हैं/मूर्ख हैं

या

भाषा और सांस्कृतिक पृष्ठभूमि
(हिंदी मुहावरों और लोकोक्तियों में रामायण के तत्व)

डॉ. ब्यौर्नर वेस्तफाल/डॉ. एच. लत्सके

एक या अधिक भाषाएं बोलनेवाले व्यक्तियों की सामान्य *'सांस्कृतिक पृष्ठभूमि'* भाषाई तथा स्थितिपरक प्रसंग, तथ्यात्मक ज्ञान, भाषाई सामर्थ्य तथा अन्य विषयनिष्ठ एवं वस्तुनिष्ठ आधार के रूप में कार्य करती है। साथ ही, यह किसी भाषा-भाषी जनसमुदाय के बीच संप्रेषण-क्रिया में एक महत्वपूर्ण अतिरिक्त संकेत का काम भी करती है। कुल मिलाकर, किसी भाषा-भाषी जनसमुदाय या सामाजिक समूह के सामान्य अनुभवों को *'सांस्कृतिक पृष्ठभूमि'* कहा जाता है। ये अनुभव रहने की दशाओं, सामान्य संस्कृति, परंपरा आदि से प्राप्त होते हैं (शिपेन के अनुसार, 112) अन्य साधनों के अतिरिक्त, इन सामान्य सांस्कृतिक अनुभवों की अभिव्यक्ति साहित्य, पुराण, सामान्य इतिहास या संजातीय पृष्ठभूमि या अन्य कारकों के माध्यम से की जा सकती है। इसलिए, यदि कोई व्यक्ति उपर्युक्त ढंग से भाषा का प्रयोग करता है तो उसमें संप्रेषण के ऐसे अनेक अतिरिक्त संकेतों का इस्तेमाल अवश्य किया जाता है जिनका उद्भव सामान्य संस्कृति और सभ्यता से निरंतर रूप से होता रहता है (आम्मेर के अनुसार, 69)। भाषा प्रयोग, शब्दावली, मुहावरों, लोकोक्तियों, सूक्तियों आदि में इसके ठोस उदाहरण उपलब्ध होते हैं।

RESEARCH NOTE

Sītā's Birth and Parentage in the Rāma Story

By

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~~[illegible]~~
~~[illegible]~~

Rama in Malay version is a very
weak character. Hikayat Laksamana is
more forward, more full of initiative.

Sayan Kanda Nang Ringgit Purwa
Rama is changed to Rambadra
at turned to Ramawijaya
As an incarnation of Vishnu
Rama as an archer-god
He is not being shown angry!
and tender
Compare with Javanese good values
as found in Sakar (patience),
nawima (contented)

Ramayana love lost under Sinta was only
lip service

Arjuna Hanjuang Wayang Arjuna misdeed
Contained

Our Restaurants
Parkview Coffee Shop, Lai Thong Royal Thai Cuisine, Les Nymphéas,
Uncle Ho Vietnamese Cuisine, The Imperial China Restaurant, The Terrace Shabu Shabu Restaurant,
Kacho Japanese Restaurant, The Sundowner's, The Lobby Lounge

RESEARCH NOTE

Sītā's Birth and Parentage in the Rāma Story

Sītā's birth and parentage are depicted differently in the various versions of the Rāma story. In Vālmīki's Sanskrit epic *Rāmāyaṇa* (*VR*) and Kamban's Tamil epic *Irāmāvatāram* (*KR*), Sītā is said to have sprung miraculously from a furrow made by king Janaka of Mithilā while ploughing the ground to prepare it for a sacrifice instituted by him to obtain progeny.[1] A variant of this motif, found in the North-western and the Bengal recensions of *VR*, as well as in the *Rāmāyaṇa-Mañjarī* (verses 344–346) of Kṣēmēndra, is that king Janaka, on hearing a voice from the sky and then seeing the nymph Mēnakā, expresses his wish to obtain a child, and when he finds the child in the furrow, the same voice tells him that the infant is his spiritual child, born of Mēnakā (Bulcke 1952: 109).

The motif of Sītā's miraculous appearance in the furrow seems to be connected with an agricultural myth relating to the personification of the furrow (*sītā*) as a goddess.[2] An additional element in the motif of Sītā's birth in *VR* and Tamil *Uttarakāṇṭam* is that Kuśadhvaja's daughter Vēdavatī[3] is reborn as Sītā in order to take revenge on Rāvaṇa, because Rāvaṇa tried to molest her when she was performing penance to realize her desire to become the consort of Lord Viṣṇu.[4] There are also references in *VR* and *KR* to Sītā being the reincarnation of the goddess Lakṣmī, who is the consort of Lord Viṣṇu.[5]

The *Rāmōpākhyāna* of the *Mahābhārata* and Vimala Sūri's Jaina version *Paumacariya* represent Sītā as king Janaka's real daughter,[6] and this motif is probably based on the *Adi-Rāmāyaṇa*, or the authentic version of Vālmīki (Bulcke 1952: 108).

In Saṅghadāsa's Jaina version of the fifth century A.D., entitled *Vāsudēvahiṇḍi*, Sītā is born as Rāvaṇa's daughter and is later adopted by king Janaka. According to this version, when Vidyādhara Maya

offers his daughter Maṇḍōdarī to Rāvaṇa in marriage, astrologers predict that his first child will destroy Rāvaṇa's lineage. Nevertheless, Rāvaṇa, who is enamoured of Maṇḍōdarī, marries her on the understanding that her first child shall be abandoned. Accordingly, when Maṇḍōdarī gives birth to a daughter, Rāvaṇa orders the infant to be placed in an urn and buried in a distant land, which happens to be the kingdom of Janaka. Subsequently, king Janaka discovers the child, adopts her as his daughter, and entrusts her to the care of his consort named Dhāriṇī (Kulkarni 1952–1953: 129).

According to another Jaina version, which is to be found in Guṇabhadra's *Uttara-Purāṇa* of the ninth century A.D., Rāvaṇa disturbs the asceticism of Maṇivatī, who is the daughter of king Amitavēga of Alkāpurī, and she pledges to reincarnate herself as the daughter of Rāvaṇa and take revenge on him. Maṇivatī is later reborn as the daughter of Rāvaṇa's consort Maṇḍodarī, and as the astrologers predict Rāvaṇa's ruin because of the child, she is placed in a casket and buried in Mithilā by Mārīca. After the infant is discovered by some of the farmers in the kingdom, she becomes the adoptive daughter of king Janaka.[7]

In the Tibetan version of the ninth century, Sītā is born of Rāvaṇa's wife as the reincarnation of the goddess Umā, who has sworn to destroy the demons, because she has been offended by them. Rāvaṇa is told by court astrologers that he will die because of his daughter, and thereupon Sītā is placed in a vessel and set adrift on a river where she is found by peasants (Raghavan 1975: 11).

According to the Khōtanese version from Chinese Turkestan, which is also believed to date back to the ninth century A.D., Sītā is born as the daughter of Rāvaṇa's chief queen, and as the astrologers predict that she will cause ruin to Rāvaṇa's city, she is placed in a box and cast upon a river, and later she becomes the adoptive daughter of a sage (Bailey 1939: 465; 1939–1942: 564).

In the Sanskrit version of *Daśāvatāracarita*, composed by Kṣēmēndra in the eleventh century A.D., Sītā is said to appear on a lotus blossom in a lake, when Rāvaṇa worships Lord Śiva in the form of a *liṅga*, and Rāvaṇa's wife Maṇḍōdarī adopts her as her daughter. When, however, the sage Nārada visits Maṇḍōdarī and predicts that Rāvaṇa will be enamoured of the girl, Maṇḍōdarī places the child in a casket and arranges for the casket to be buried in a distant land, where Sītā becomes the adoptive daughter of king Janaka.[8]

According to the *Adbhuta-Rāmāyaṇa* of the fifteenth century A.D., the sage Nārada, who is jostled by the attendants of the goddess Lakṣmī during a concert in heaven, curses the goddess to become incarnate as

the daughter of a demoness. Meanwhile, in the Daṇḍaka forest, a sage named Gṛtsamada, in order to fulfil his wife's desire to have a daughter, sprinkles milk into a jar with the *kuśa* grass daily, so that it will become inhabited by the goddess Lakṣmī. Around the same time, Rāvaṇa arrives in the Daṇḍaka forest, and in an attempt to make the sages of the forest submit to him, he collects a little blood with the tip of his arrow from each of the sages, placing it in the same jar in which the sage Gṛtsamada has been sprinkling the milk. Eventually Rāvaṇa takes the jar to Laṅkā and gives it to his wife Maṇḍōdarī, telling her that, as the blood in the jar is more poisonous than poison itself, she may on no account taste it or give it to anyone to taste. However, after Rāvaṇa goes forth again on his career of conquest, Maṇḍōdarī suspects that Rāvaṇa has been unfaithful to her and decides to kill herself by drinking the contents of the jar. Instead of dying, she becomes pregnant with a child, who is the reincarnation of the goddess Lakṣmī in accordance with the curse of the sage Nārada. However, she feels alarmed over her pregnancy in Rāvaṇa's absence, and therefore she sets out to Kurukṣētra under the pretence of making a pilgrimage, frees herself of the foetus, buries it in the ground, and returns home. Subsequently, king Janaka discovers the child while ploughing the ground for a sacrifice and adopts her as his daughter (Grierson 1921: 422–424; 1926–1928: 14–15, 18, 20–21).

In the Kāshmīrī version of *Rāmāvatāracarita*, composed by Divākara Prakāśa Bhaṭṭa in the eighteenth century A.D., Rāvaṇa's wife Maṇḍōdarī gives birth to Sītā in the absence of her husband, and since the child's horoscope reveals that she will cause Rāvaṇa's death and that, if she is allowed to marry, she will become a dweller of the forest and will come from there to destroy Laṅkā, Maṇḍōdarī ties a stone round the child's neck and throws her into a river. When the child is washed ashore, she is discovered by king Janaka, who adopts her as his daughter (Grierson 1928–1930: 285–286).

The motif of Sītā being born as the daughter of Rāvaṇa and his consort is also found in several of the Southeast Asian versions. According to the Malay *Hikayat Sĕri Rāma* (*HSR*), Rāvaṇa eats a portion of the sacrificial meal brought by the crow-demon Gāgakswāra from king Daśaratha's palace and subsequently king Daśaratha sleeps with Rāvaṇa's wife Mandūdākī, who is the replica of king Daśaratha's own wife Mandūdārī, and as a result of these two events, Rāvaṇa's wife gives birth to Sītā. Since the astrologers predict that Sītā will cause Rāvaṇa's destruction, she is placed in an iron box and set adrift on the sea, and eventually she becomes the adoptive daughter of king Mahārīsī Kalī of Durwātīpurwā (Zieseniss 1963: 13–16). It may be

observed in this connection that the motif of king Daśaratha sleeping with Rāvaṇa's wife and later boasting that he, not Rāvaṇa, is to be the father of her child, has been included in *HSR* perhaps with the intention of reconciling the motif of Sītā being Rāvaṇa's daughter with the motif of Sītā being the sister of Rāma, which is to be found in the Buddhist version of the Rāma story known as the *Dasaratha-Jātaka*.[9]

THE motif of Sītā being born as the daughter of Rāvaṇa as the result of Rāvaṇa's wife partaking of the sacrificial food meant for king Daśaratha's wives is combined with certain other elements in the Thai *Rāmakīen* (*RK*). According to *RK*, Rāvaṇa's consort eats a portion of the sacrificial food brought to her by the crow-demoness Kākanāsūn and later gives birth to Sītā, who is also said to be the reincarnation of the goddess Lakṣmī. Since the astrologers, including Rāvaṇa's brother Vibhīṣaṇa, predict that the child will cause Rāvaṇa's destruction, she is placed in a glass urn and set afloat on a river. After the goddess Maṇimēkhalā causes the urn to reach the sea, it is discovered by king Janaka, who buries it in the earth. Sixteen years later, king Janaka ploughs the ground by using the sacred bull of Lord Śiva, and Sītā steps out of the urn and becomes his adoptive daughter.[10] It is noteworthy that several elements such as the reincarnation of the goddess Lakṣmī as Sītā, her birth as the daughter of Rāvaṇa, the infant being set adrift on the river and later on the ocean as well, the urn containing the child being buried in the earth, and king Janaka discovering it again while ploughing the ground, are combined in *RK* to present an elaborate account of Sītā's birth and parentage.

The motif of Rāvaṇa's daughter Sītā being the reincarnation of a divine being is to be found in several other Southeast Asian versions as well. In the Javanese version of *Sĕrat Kānda*, Sītā as Rāvaṇa's daughter is said to be the reincarnation of Lord Viṣṇu's consort named Śrī Mĕndang (Stutterheim 1925: 71). According to a *Wayang Siam* version in Malaysia, Lord Viṣṇu's wife named Sītī Andāng Dēwī reincarnates herself on earth in order to take revenge on her ravisher Sĕrajuk (Sirancak), who is the future Rāvaṇa, and she enters the body of Rāvaṇa's wife through her mouth, causing her to become pregnant. As Rāvaṇa's brother declares that the child will bring disaster, the child is aborted and placed in a jar, which is then set adrift on the ocean. Eventually, the child is discovered by Mahārīsī Kala Api, and the child grows into a beautiful girl named Sītī Dēwī (Sweeney 1972: 94–95).

In the Laotian version *Phra Lak-Phra Lam*, Indra's wife is reborn as the daughter of Rāvaṇa in order to take revenge on him, because he assumed the form of Indra and seduced her. Soon after her birth, she

begins to attack Rāvaṇa with a knife, and Rāvaṇa orders her to be thrown into a river, but she is saved by a hermit, who adopts her as his daughter (Vo Thu Tinh 1971: 26–28).

According to the *Rāma Jātaka* of Laos, Sītā, who is the reincarnation of Indra's wife, is abandoned by her father Rāvaṇa on the advice of his brother Vibhīṣaṇa, because she is destined to bring about the downfall of Rāvaṇa. The child is at first guarded by the spirits of the forest, and is later adopted by a hermit living on an island (Dhani Nivat 1946: 7).

In the Laotian version known as *Gvāy Dvorahbī*, Indra's chief queen Sujāta reincarnates herself on the lap of Rāvaṇa in order to take revenge on him, because he seduced her. On the advice of the astrologers who predict that the child will cause Rāvaṇa's death, she is placed in a golden casket and set adrift on a raft in the ocean, and subsequently a hermit adopts her as his daughter. She is named Sītā, because after opening the casket, the hermit sees the child raising her hand and rubbing (*sī*) her eyes (*tā*) (Sahai 1976: 9, 36–38).

In the Burmese version of *Rāma-thagyin*, composed by U Aung Phyo in the eighteenth century A.D., Sītā is said to be the reincarnation of a beautiful heavenly maiden, whom Rāvaṇa tries to seduce. She escapes from Rāvaṇa, descends to the earth, kindles a fire and enters the flames. Later she emerges from the earth as an infant. When she is brought to Laṅkā, Rāvaṇa is terrified of her and orders her to be placed in a box and set adrift on the ocean. King Janaka, who is ploughing the ground nearby for a sacrifice, sees the child floating on the ocean, and he adopts her as his daughter (U Thein Han 1971). The motif of king Janaka finding Sītā floating on the river Yamunā and later adopting her as his daughter is also to be found in the Khmer literary version known as *Reamker* (*Rāmakerti*), though it does not refer to Sītā as Rāvaṇa's daughter.[11]

Now, to sum up the discussion on Sītā's birth and her parentage as represented in the various versions of the Rāma story:

(a) In twelve out of the seventeen versions under review, Sītā is said to be the reincarnation of either a goddess (Lord Viṣṇu's consort Lakṣmī, Lord Śiva's consort Umā, or Indra's consort), or an ascetic maiden, who swears to take revenge on Rāvaṇa, because of his wrong-doing.

(b) Several of the Hindu versions, including *VR* and *KR*, refer to the miraculous birth of Sītā from the furrow of the earth, this motif being apparently connected with the agricultural myth concerning the personification of the furrow as a goddess in the Vēdic period.

(c) Sītā appears as the real or natural daughter of king Janaka in some versions, such as the *Rāmōpākhyāna* of the *Mahābhārata* and Vimala Sūri's Jaina version entitled *Paumacariya*.

(d) In most of the versions under review, Sītā is the adoptive daughter of king Janaka or a hermit.

(e) In thirteen out of the seventeen versions under review, Sītā is said to be the daughter of Rāvaṇa or his consort, and on the advice of the astrologers predicting evil consequences of her birth, Sītā is abandoned, and she becomes the adoptive daughter of a king or hermit.

(f) As regards the manner of abandoning Sītā, she is either buried in the earth or is set adrift on the river/sea.

(g) While the Jaina versions refer to the motif of Sītā being buried under the earth, most of the Southeast Asian versions have the motif of casting the child adrift on water, and the *RK* in particular includes both the motifs.

(h) Sītā appears as the daughter of king Daśaratha and therefore as the sister, or the half-sister, of Rāma in such versions as the *Dasaratha-Jātaka* and the Luang Prabang version of Laos.

(i) In the *HSR*, the motif of Sītā being the daughter of king Daśaratha is combined with the motif of Sītā being the daughter of Rāvaṇa.

As regards the question of antiquity of the different motifs concerning Sītā's birth and her parentage, there is a wide divergence of views among scholars. According to Rev. Fr. C. Bulcke, the motif of Sītā being the natural daughter of king Janaka as found in the *Rāmōpākhyāna Mahābhārata* may well have been based on the then extant *Ādi-Rāmāyaṇa*, or the authentic version of Vālmīki, before the motif of Sītā appearing miraculously in the furrow was inserted in *VR* (Bulcke 1952: 107–108). On the other hand, there is also the view that the motif of representing Sītā as the daughter of king Daśaratha may have been an older motif, which seems to have been retained by the *Dasaratha-Jātaka* and that it may have been changed to one of representing Sītā as the daughter of Rāma's rival, or as one who miraculously appears in the furrow of the earth, to be adopted by a foster parent, these changes being made to obviate the offensive nature of an additional detail found in the Buddhist version ascribing the status of Rāma's queen-consort to Sītā (Przyluski 1939: 298). Furthermore, the motif of Sītā being abandoned by Rāvaṇa may have been derived from ancient folklore, in which an abandoned child was believed to cause the ruin of the original family (Thompson 1957: 326, 366).

NOTES

1. *VR.*, I, 66; *RV(HPS).*, I, pp. 131–132; *KR.*, I, 12: 16–17.

2. In the *Ṛg-Vēda* (IV, 57, 6), Sītā is invoked as a goddess presiding over agriculture or the fruits of the earth. In the *Kauśika-Sūtra* (106) of the later Vēdic period, she appears as a divinity of the ploughed field, adorned with lotus blossoms. In Pāraskara's *Gṛhya-Sūtra* (II, 17, 9), she is called Indra-patnī (" the wife of the rain-god Indra ").

3. According to the *Śrīmaddēvibhāgavata-Purāṇa* (IX, 16) and the *Brahmavaivarta-Purāṇa* (*Prakṛit-khaṇḍa*, Ch. 14), Kuśadhvaja and his wife venerate the goddess Lakṣmī and obtain a divine daughter, and as the child chants the hymns of the *Vēda* at her birth, she is named Vēdavatī. An attempt to identify Vēdavatī with the goddess Lakṣmī is also evident in this story. See Bulcke 1952: 109.

4. *VR.*, VII, 17; *RV(HPS).*, III, pp. 420–422; *IR(OU).*, 8: 1–19.

5. See *RV(HPS).*, III, p. 506; *KR.*, I, 10: 38.

6. The *Mahābhārata*, III, 258, 9; The *Paumacariya*, edited by H. Jacobi, Ch. 26. According to the Jaina version, Sītā has also a brother named Bhāmaṇḍala. See also Bulcke 1952: 107–108.

7. *Uttara-Purāṇa* (Indore, 1917), *Parvan* 68; See also Bulcke 1952: 110.

8. *Daśāvatāracarita*, *Śrīrāmāvatāra*, verses 70–104; See also Bulcke 1952: 112.

9. *Dasaratha-Jātaka, the Buddhist story of King Rāma*, edited and translated by V. Fausboll (Copenhagen: Hagerup, 1871). See also Zieseniss 1963: 113; Raghavan 1975: 158. In the Luang Prabang version of the Rāma story in Laos, Sītā is said to be the daughter of king Daśaratha's fourth queen, and she is later placed in an urn and set adrift on the ocean, because astrologers predict evil consequences of her birth. Subsequently she is adopted by a sage (Sahai 1971: 226).

10. *RK.*, I, 290–293 and 323–332; *RAO.*, 63 and 68–69; *SSP.*, 32–33.

11. *Rāmakerti* (*XVIe–XVIIe siècles*), traduit et commenté par Saveros Pou (Paris: École Française d'Extrême-Orient, 1977), p. 4. The motif of Indra's wife reincarnating herself as the daughter of Rāvaṇa in order to take revenge on him because of his wrong-doing, is to be found in the popular Khmer versions. See *Rāmker* (*Rāmāyaṇa Khmer*), avant-propos par M. Hang Thun Hak (Phnom-Penh: Imprimerie Sangkum Reastr Niyum, 1969), p. 35.

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BSOAS — *Bulletin of the School of Oriental and African Studies*, University of London, London.

HSR — *Hikayat Sĕri Rāma.*

IHQ — *Indian Historical Quarterly*, Calcutta.

IR(OU) — *Irāmāyaṇam, Oṭṭakkūttar iyaṟṟiya uttarakāṇṭam*, Annamalainagar: Annamalai University, 1977.

JAOS — *Journal of the American Oriental Society*, New Haven, Connecticut, U.S.A.

JOIB — *Journal of the Oriental Institute*, Maharaja Sayajirao University of Baroda, Baroda.

JRAS *Journal of the Royal Asiatic Society of Great Britain and Ireland*, London.

JSS *Journal of the Siam Society*, Bangkok.

KR *Kambarāmāyaṇam*, edited with the commentary by V. M. Kōpālakirushṇamācāriyar. Madras, 1959.

RAO R. A. Olsson (Translator). *The Rāmakīen*. Bangkok: Praepittaya Company Limited Partnership, 1968.

RK *Rāmakīen Phrarachaniphon Thi 1*. 4 Volumes. Bangkok: Chabap Khruusapha, 1951.

RV(HPS). *The Rāmāyaṇa of Vālmīki*, translated into English by Hari Prasad Shastri. 3 Volumes. London: Shanti Sadan, 1952–1959.

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Articles on Aṣṭāvrata

THE ASTABRATA LEADERSHIP TEACHINGS

by Wahyati D. Pradipta

I. A BRIEF BACKGROUND OF THE ASTABRATA LEADERSHIP TEACHINGS

1. According to an ancient Javanese book which was titled *Ramayana Kakawin* (Poetry) and written in the ninth century AD (H. Kern, 1900), there was a king named Prabu Dasarata reigned in the kingdom of Ayodya. He was *gung binatara adil paramarta*, and he ruled his kingdom with knowledge, wisdom and love which made him loved by all his people. He had three wives: Kosalya, Sumitra and Kekayi. From Kosalya, he had a son named Rama; from Sumitra, he had two sons named Laksmana and Satrugna; while Kekayi gave him a son named Bharata.

2. Since they were children, the king's sons had been given lessons on morality, gallantry, war, etc. As Rama and Laksmana had come of age, they were taught the knowledge of government administration. Bharata had not been given the knowledge because he was still a teenager at that time. All of the lessons and education were given by the best *resi* (ascetics) whose duty was to glorify their king, their nation and their country. So, Rama and Laksmana got a thorough education from the *resi*, especially Rama who was prepared as the crown prince to succeed his father who was growing old.

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THE ASIATARATA LEADERSHIP TEACHINGS

by Wahyudi B. Fredipta

1. A BRIEF BACKGROUND OF THE ASIATARATA LEADERSHIP TEACHINGS

1. According to an ancient Javanese book which was titled Ramayana Kakawin (Poem) and written in the ninth century AD (H. Kern, 1930), there was a king named Prabu Dasarata ruling in the kingdom of Ayodya. He was very generous and powerful, and he ruled his kingdom with knowledge, wisdom and love which made him loved by all his people. He had three wives: Kosalya, Sumitra and Kekayi. From Kosalya, he had a son named Rama, from Sumitra, he had two sons named Lakwmana and Satrugna, while Kekayi gave him a son named Bharata.

2. Since they were children, the king's sons had been given lessons on morality, gallantry, war, etc. As Rama and Lakwmana had come of age, they were taught the knowledge of governmental administration. Bharata had not been given the knowledge because he was still a baby at that time. All of the lessons and education were given by the best men (or teachers) whom they were to select. Their lessons and their country. So, Rama and Lakwmana got a thorough education from the most especially Rama who was prepared as the crown prince to succeed his father who was growing old.

3. Realizing that he was getting old, King Dasarata had planned to resign and prepared Rama as his successor. Rama was married to Sita. Their wedding was merrily celebrated by people from all over the country. Everybody had known that after the King resigned, the throne would be given to Rama, who was wise, intelligent and down-to-earth.

4. Suddenly, the King felt as if he had been struck by the light on a bright sunny day. His wife, Kekayi, had asked him when Bharata would be given a chance to succeed his father as a king. The question had made the King unable to sleep nor eat. It made him miserable and depressed. Nobody could cheer him up. The king was getting more and more depressed everyday. He had not been able to give the answer to Kekayi's question. Once, he had made a promise to her that he would make her son a king if she was willing to be his wife.

5. At last, Rama found out about the King's sorrow, and he made a suggestion to the King that the throne should be passed on to Bharata, instead of him. Therefore, Rama was willing to leave the Kingdom of Ayodya. The King felt that this was the best way to overcome his grief, although he never explicitly said "yes". In a feeling of compassion, Rama decided to leave the palace and wander around without knowing where to go.

6. Bharata, who was still a teenager, was crowned as the King of Ayodya. Shortly afterwards, Prabu Dasarata passed away. Rama, Sita and Laksmana did not hear the news because they were on their wandering. The palace mourned for the King's

3 Realizing that he was getting old, King Tha had planned to retire and prepared Rama as his successor. Rama was married to Sita. Their wedding was joyfully celebrated by people from all over the country. Everybody had hoped that after the King resigned, the throne would be given to Rama, who was very intelligent and down-to-earth.

4 Sadly, the King felt as if he had been struck by the light on a bright sunny day. Kaikayi, his lovely, had asked him when Bharata would be given a chance to succeed. It had been a long time. The question had made the King unable to sleep for days. It made him irritable and depressed. Nobody could cheer him up. The King was getting more and more depressed every day. He had not been able to give an answer to Kaikayi's question. Once, he had made a promise to her that he would give her one a king if she was willing to be his wife.

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6 Bharata, who was still a teenager, was crowned as the King of Ayodya. Shortly afterwards, Hindu Bharata passed away. Rama, Sita and Lakshmana did not stay the news because they were on their wandering. The palace mourned for the King's

death. As his father and brothers had left him, Bharata felt more and more depressed, and he did not know anymore what he was supposed to do. He began to regret his mother's act.

7. Bharata finally went to meet Rama in the forest. He requested his brother to go back to Ayodya and receive the throne. Although Rama refused the request, he gave his *terompah* (a kind of footwear) to Bharata as a symbol that he spiritually stood beside him to help him governing the country. Rama also taught Bharata how to rule a kingdom. The teachings were then called the Astabrata teachings, in which *asta* means eight and *brata* means act. Bharata had to follow the teachings which consisted of eight kinds of acts. In *Ramayana Kakawin*, Rama's teachings to Bharata were presented in *Sargah* (Chapter) 3. After Bharata received Rama's explanation about the teachings, Rama told him to go back to lead the Kingdom. Meanwhile, Rama, Sita and Laksmana continued their wandering.

8. In their wandering, Sita was kidnapped. Thanks to Jatayu bird, it was found out that the kidnapper was Rahwana. With the help from Sugriwa and Anoman along with their troops, Rama and Laksmana successfully defeated and killed the King of Alengka, Rahwana, and his brother, Kumbakarna. The kingdom of Alengka was conquered, and it was automatically under Rama's command. Rahwana's brother, Wibhisana who had helped Rama to fight against Rahwana since the war began, was crowned as the King of Alengka. As the King of Alengka, he was given knowledge and leadership acts on how to be a king, which was known as Astabrata. In

51. Furthermore he is told to be a king
because there is The Holy Spirit lies in him
eight characters of God unite in the *prabu*'s (king's) inner self
that is why he is so powerful and incomparable.

52. Hyang Indra (the God of Rain), Yama (the God of Death), Surya (the God of the Sun), Chandra (the God of the Moon), Anila (the God of Wind)
Kuwera (the God of Wealth), Baruna (the God of Sea) and Agni (the God of Fire); thus, there are eight
they unite in the king's inner self
that's why it is named Astabrata.

53. Thus, the act of Sang Hyang Indra that is supposed to be taken as an example
he pours the rain to pacify the universe
the king (needs to) follow the example of Hyang Indra
perform kindness, that is your rain, irrigating the world.

54. The act of Hyang Yama is to punish bad deeds
he is there to strike thieves when they die
follow him, strike the people who have done wrong
whatever interfere with the world, make an effort for its death.

55. Batara Rawi (Surya) always absorbs water
and his coming is slow and invisible
so are yours, when you take something, you have to succeed
do not rush, that is the act of Hyang Surya.

56. The act of Hyang Sasi (Chandra) is to make happiness for the whole universe
your act should be captivating in performance
your laugh should be as sweet as the water of life
every parents and intellectuals have to be respected.

57. Be like the wind when you observe a labor
understand the characters of the whole universe
detect but pretend your eyes not looking
he has more power and is complicated, that is the act of Hyang Bayu.

58. Taste the delicacy of food while in delight
(but) do not worship food and drink
put on clothes, wear gold and diamonds, dress up
that is the act of Danada (Kuwera) that you should follow.

59. Batara Baruna hold a weapon in his arm
it is dangerously poisonous, it is Nagapasa who is able to tie
follow the act of Sang Nagapasa (who has the ability to tie)
you should tie the evil ones.

60. Always burns enemies, that is the act of Hyang Agni
your fierce to the enemies is like fire
whatever you burn will be damaged and vanished
that is the act of Hyang Agni.

Ramayana Kakawin, Rama's teachings to Wibhisana were put in *Sargah* (Chapter) 24.

II. ASTABRATA LEADERSHIP TEACHINGS

1. Rama's teachings to Bharata was not explicitly called *Astabrata*, but its content implicitly reflected the Astabrata, which could be abstracted as follows:

   a. Human Resources

   b. Social Welfare

   c. Politics

   d. Laws

   e. Defense and Security

   f. Environment

   g. Moral Education

   h. National Assets

2. For example, about the Human Resources teachings were mentioned as follows:

   56. c. render a service for the Brahmins and the monks

   d. strongly make an effort for the world's safety, happiness and welfare

3. The teachings Rama was given to Wibhisana were explicitly called Astabrata, as expressed in the following verses:

   51. Furthermore he is told to be a king

   because there is a king in him

   the spirit of God.

eight gods unite in the *prabu*'s (king's) inner self

that is why he is so powerful and incomparable.

52. Hyang Indra (the God of Rain), Yama (the God of Death), Surya (the God of the Sun), Chandra (the God of the Moon), Anila (the God of Wind)

Kuwera (the God of Wealth), Baruna (the God of Sea) and Agni (the God of Fire); thus, there are eight

they unite in the king's inner self

that's why it is named Astabrata.

53. Thus, the act of Sang Hyang Indra that is supposed to be taken as an example

he pours the rain to pacify the universe

the king (needs to) follow the example of Hyang Indra

perform kindness, that is your rain, irrigating the world.

54. The act of Hyang Yama is to punish bad deeds

he is there to strike thieves when they die

follow him, strike the people who have done wrong

whatever interfere with the world, make an effort for its death.

55. Batara Rawi (Surya) always absorbs water

and his coming is slow and invisible

so are yours, when you take something, you have to succeed

do not rush, that is the act of Hyang Surya.

56. The act of Hyang Sasi (Chandra) is to make happiness for the whole universe

your act should be captivating in performance

your laugh should be as sweet as the water of life

every parents and intellectuals have to be respected.

57. Be like the wind when you observe a labor

understand the characters of the whole universe

detect but pretend your eyes not looking

he has more power and is complicated, that is the act of Hyang Bayu.

58. Taste the delicacy of food while in delight

(but) do not worship food and drink

put on clothes, wear gold and diamonds, dress up

that is the act of Danada (Kuwera) that you should follow.

59. Batara Baruna hold a weapon in his arm

it is dangerously poisonous, it is Nagapasa who is able to tie

follow the act of Sang Nagapasa (who has the ability to tie)

you should tie the evil ones.

60. Always burns enemies, that is the act of Hyang Agni

your fierce to the enemies is like fire

whatever you burn will be damaged and vanished

that is the act of Hyang Agni.

III. THE DEVELOPMENT OF ASTABRATA TEACHINGS

1. Astabrata, according to Budya Pradipta (1994), actually came from *kitab Manawa Dharmaçastra*, a book written by Manu~~dari~~ from India hundreds of years BC. Eventhough it did not mention the name Astabrata explicitly, in Chapter IX: 303-311 of the book, eight gods are stated as the prominent figures that must be set as an example for a king:

   303. A king should act exactly like the acts of the gods: Indra, Surya, Wayu, Yama, Waruna, Candra, Agni and Prthiwi.

   304. Like Indra who has poured rain abundantly for four months during the rainy seasons; thus, the king plays the role of Indra by pouring benefit to his kingdom.

   305. Like Surya, for eight months absorbing water through his invisible rays; thus, he (the king) should act deliberately in collecting taxes from his people because that looks like the role of the sun.

   306. Like Wayu, moves from place to place, enters as breath for every living creatures; thus, he should through his secret agents enter every places because that looks like the role of Dewa Maruta (Bayu).

   307. Like Yama, when reigning be good to both friends and opponents; thus, the king should reign all his people as that is likely to be the role of Dewa Yama.

III. THE DEVELOPMENT OF ASTABRATA TEACHINGS

Astabrata, according to Rudra Pradipa (1994) actually came from Atma Sidhanta Chintamani, a book written by Hanuman Jatha hundreds of years BC. However, it did not mention its three names Astabrata explicitly. In Chapter (Ch. 328-341) of the book, eight gods are stated as the prominent figures that must be set as an example for a king:

305. A king should act exactly like the acts of the gods Indra, Surya, Vayu, Yama, Varuna, Candra, Agni and Prithivi.

306. Like Indra who has poured rain abundantly for four months during the rainy season, thus, the king plays the role of Indra by pouring benefit to his kingdom.

307. Like Surya, for eight months absorbing water through his invisible rays (thus, the king) should act deliberately in collecting taxes from the people because that looks like the role of the sun.

308. Like Vayu, moves from place to place, calm as breath for every living creatures; thus, he should through his secret agents enter every places because that looks like the role of Dewa Bayu (Vayu).

309. Like Yama, when requiring be good to both friends and opponents, thus, the king should repay all his people as that is likely to be the role of Dewa Yama.

308. Like sinners tied by the rope of Waruna; thus, he should punish the bad ones as that is likely to be the role of Dewa Waruna.

309. He is a king who put himself as Dewa Candra, whose people welcome him happily, like people who are happy to see the moon.

310. If he is enthusiastic in terminating criminals and has glorious power, and he destroys corrupt regional authorities; it can be said that he has the same characters as Dewa Agni.

311. Like the earth supporting every living creatures evenly; thus, that is what the king should do to his people in occupying the role of Dewi Prthiwi.

2. Astabrata seemed to be interesting teachings for kings in Java, which was proven by the adaptation of the teachings into literary works from time to time. After it was written in *Ramayana Kakawin*, Astabrata was comprised in various media, such as:

   a. *Kitab Sastra Nitisruti* (1612)

   b. *Kitab Sastra Rama Jarwa* (1770)

   c. *Kitab Sastra Serat Rama* (the 19th century)

   d. *Kitab Sastra Babad Sangkala* (the 19th century)

   e. *Kitab Sastra Partawigena* (the 19th century)

   f. *Lakon Wayang Makutha Rama* (the 20th century)

   g. *Wayang* diorama in Purnabhakti Museum in TMII (1994)

3. According to Budya Pradipta (1994), the interesting thing from the development of the Astabrata teachings is that since *Babad Sangkala,* the teachings –which at first were oriented to godly philosophy– had turned the orientation to natural philosophy. The natural philosophy taught man to act like: (1) earth, (2) water, (3) fire, (4) wind, (5) sun, (6) moon, (7) stars and (8) clouds. It means that in the 19th century there has been an openness of value, in which the Astabrata teachings –which in the first place were meant to be a leadership teaching only for kings– have been formally enjoyed, comprehended and applied since then by whomever wants to do so. This development of value shows that the Javanese thinking orientation is always based on the interest of most of the people. It is not exaggerating if it is said that the Astabrata teachings has turned to be close to the people ever since its inclusion in *Kitab Sastra Babad Sangkala*. It no longer belonged to kings, nobles nor elite exclusively.

4. The next development, the contents of the teaching practically did not shift from the contents of the Astabrata teachings in the book of *Babad Sangkala*. For an example, the following quotation is the Astabrata teachings performed by Ki Dalang Wignyosutarno in *Lakon Wayang Makutha Rama* (1960: 60-62), in which the teachings were no longer given by Rama to Wibhisana, but by Bagawan Kesawasidi (Kresna played the role as a monk) to Arjuna:

Kesawasidi:

To make it clear, it is called Asthabrata; *astha* means eight, and *brata* means

act. The eight acts, which came from the universe, are used as a means for a king. It means that:

1) A king must have the characters of Surya (the Sun). The acts are:

   (1) lighting up the universe

   (2) giving life to every living creatures

   Thus, being a king, one must be able to serve as the source of light for his people, and all his acts as well as his rules must be the source of life and honor for them. With their hearts lit up and their lives sufficed, the people will have serious and hardworking qualities which finally will make the nation peaceful and prosperous.

Arjuna:

I hope I can follow the example.

Kesawasidi:

2) A king must have the characters of Rembulan (the Moon). The acts are:

   (1) giving out light in the dark

   (2) providing a cooling and comforting light

   Thus, a king must be able to provide the light when darkness is covering his reign. In that case, the king must be able to comfort his people's hearts by taking actions that can always protect them all. It can, at length, make them ready and obedience to improve the quality of the national development that can bring prosperity and welfare for the nation.

Arjuna:

My gratitude to you, *Panembahan*, I hope that I can implement your instructions.

Kesawasidi:

3) A king must have the characters of Kartika (Stars), whose acts are:

   (1) beautifying the sky

   (2) serving as a compass

   Thus, a king must be the centre of beauty, the source of ethics, morality and the *adi-luhung* culture for his nation. He has to be able to set as an example and serve as a compass for all his people in his moves, behaviour, acts, attitude and especially in his speech and worship to the Almighty God. Accordingly, the whole nation will be fulfilled with a sense of morality and culture that will, at last, promote the nation's excellence and glory.

Arjuna:

Yes, *Panembahan*. I hope I can carry out your explanation.

Kesawasidi:

4) A king must have the characters of Mendung (Clouds), whose acts are:

   (1) frightening the people who see him

   (2) falling down as rain to fertilize plants

Thus, a king must be able to show his grandeur and sovereign power; still, the system of administration must be entirely implemented for the honor and harmony of the nation. For that reason, the whole nation will appreciate and respect the king's regulations and restrictions which, at the end, will uphold the implementation of the nation's laws.

Arjuna:

Yes, *Panembahan*. I will follow this teaching.

Kesawasidi:

5) A king must have the characters of Bumi (the Earth), which are:

(1) peaceful

(2) pure

Thus, one who serves as a king, oh Arjuna, must have a peaceful mind. He is not supposed to lose stability because of the sweet talks of the informers; also, he must always be pure and factual in all his speech and acts. On that account, the people will be more loyal and devoted to their king, which will finally enlarge the nation's glory.

Arjuna:

Yes, I hope I can carry out the instruction, *Paduka* (Your Highness).

Kesawasidi:

6) A king must be able to set the characters of Samodra (Ocean) as an example. Its characteristics are:

(1) vast (broad and unlimited)

(2) *kamot-kamot* (very accommodative)

Thus, one who serves as a king must be broad-minded, unlimited by limits, unbroken-hearted by heartbreakers, constantly *kamot-kamot* ready to accommodate every situations and conditions. Just like a waste bin, a king must be able to put things together to create unity, harmony and oneness among his people. Had all the evil deeds gone, the people –at last– will respect the nation even more.

Arjuna:

Sang Panembahan, I hope I will be able to fulfill the task.

Kesawasidi:

7) A king must be able to perform the role of Api (Fire), whose acts are:

(1) punishing whomever has done wrong

(2) giving advantages for mankind

Thus, a king must be able to apply the law on the ones who should be punished, regardless who they are. Whomever conducts bad deeds and corruption must be terminated justly and indiscriminately by the king's authority. On the other hand, the king's courageous and powerful authority must be beneficial to the people's safety, happiness and welfare so that it will bring peacefulness to the harmony of the whole nation, which will bring prosperity to the nation.

(1) vast (broad and unlimited)

(2) knowledgeable (very accomplished)

Thus, one who serves as a king must be broad minded, unbiased or limitless, unbroken-hearted by heartbreakers, constantly knowledgeable to accommodate every situations and conditions. Just like a water tide, a king must be able to put things together to create unity, harmony and oneness among his people. And all the evil deeds gone, the people –at last– will respect the nation even more.

Arjuna:

Sang Pamanahdjam, I hope I will be able to fulfill the task.

Kresnawasdi:

7) A king must be able to perform the role of Aji (Fire), which can be:

(1) punishing whomever has done wrong

(2) giving advantages for mankind

Thus, a king must be able to apply the law on the users who should be punished, regardless who they are. Whenever corrupted bad deeds and corruption must be terminated firmly and indiscriminately by the king's authority. On the other hand, the king's courageous and merciful authority must be beneficial to the people's safety, harmonious and peaceful so that it will bring prosperitiness to the members of the whole nation, which will bring prosperity to the nation.

Arjuna:

Yes, I will carry out the command of *Sang Maharsi.*

Kesawasidi:

8) A king must be able to play the role of Angin (Wind), whose acts are:

(1) to make an even distribution to every places

(2) to keep on thinking

Thus, a king must implement the principles of even distribution to his people so that everything is distributed equally to everyone. Even when they live in remote or hidden places, the king can see them. Everything must be checked and re-checked so that there will not be any doubts in every decision makings. Furthermore, the king must constantly think of the honor of his people, which will, at length, bring prosperity, welfare and excellence to the nation.

Arjuna:

Oh *Pukulun,* I feel as if my heart were as bright as the moonlight. I only hope that I can fulfill the task and that my wish to care for the world will be granted.

Kesawasidi:

Kulup, turn around, my son! I will check your state of condition.

Pathet jugag

Kesawasidi:

Kulup, Dananjaya, don't be irritated. In spite of the fact that we can receive

Arjuna:

Yes, I will carry out the command of Sang Hyang.

Kresnawasuki:

6) A king must be able to play the role of Angga (Wind), which has two

(1) to make an even distribution to every place

(2) to keep on thinking

Thus, a king must implement the principles of even distribution to his people so that everything is distributed equally to everyone. Even when they live in remote or hidden places, the king can see them. Everything must be checked and re-checked so that there will not be any doubts in every decision making. Furthermore, the king must constantly think of the honor of his people, which will, in long-term, bring prosperity, welfare and excellence to the nation.

Arjuna:

Oh Krishna, I feel as if my heart were as bright as the morning. I only hope that I can fulfill the task and dya no wish to see the world not in a mess.

Kresnawasuki:

Arjuna, hear around, my son! I will which, with ease of conscience.

Arjuna:

Kresnawasuki:

Arjuna, Dhanamjaya, don't be interested in gains of the time. Life we can transfer

the *kraton*'s (palace's) revelation, my son, we cannot stand as a king. Even if your son, Abimanyu can have a taste of glory, it does not mean much. Only the son of Abimanyu who will really become one with the glory revelation of the nation. Now, close your eyes! What do you see?

Arjuna:

Pukulun, I can see a golden throne sparkling, and there is something written on it: **Prabu Parikesit**. What is that, *Panembahan*?

Kesawasidi:

That's all, *kulup*. Now, turn around again. I have something to tell you.

Pathet Jugag

Kesawasidi:

Dananjaya, that name constitutes the oneness of the glory revelation. My son, it is your grandson who can have the sovereign power in the future. It seems like you have completed your duty. I give you the permission to leave this place, ...

IV. SPECIAL REMARKS

1. In this democratic era, which is full of openness, I think that the teachings are still very rational and logical. Therefore, they can be implemented not only by kings but also by anyone who wants to improve the quality of his life. Thus, for instance, in his life, a man should be:

the Prelate's (palace's) revelation, my son, we cannot stand as a King. Every of your son, Abimanyu can have a taste of glory. It does not mean (just) Only the son of Abimanyu who will really become one with the glory revelation of the nation. Now, close your eyes! What do you see?

Arjuna:

Father, I can see a golden throne sparkling, and there is something written on it. Prabu Parikesit. What is that, Punakawan?

Kesawasidi:

That's all, Kalpa. Now, turn around again. I have something to tell you.

Panca Jogo

Kesawasidi:

Dananjaya, that name combines the oneness of the glory revelation. My son, it is your grandson who can have the sovereign power in the future. It seems like you have completed your duty. I give you the permission to leave this place.

6. SPECIAL REMARKS

In this democratic era, which is full of opportunity, I think that the teachings are still very rational and logical. Therefore, they can be implemented not only by kings but also by anyone who wants to experience the teaching of Ibu Ki. Thus, for example, in his life, a man should be:

(1) the sun for others

(2) the moon for others

(3) a star for others

(4) the earth for others

(5) water for others

(6) fire for others

(7) an ocean for others

2. In its implementation, if one is not able to do all the eight acts, he can do just one of them, or according to his ability. It would be better than not at all. If he is able to do only one of the acts, just do that one act. If he is able to do two acts, do those two acts, and so on. Why is that so? These teachings are rooted from heart and soul; therefore, it cannot be pumped or forced. It has to grow from ones' own hearts/souls through education of ethics and morality. In other words, it really depends on the calling from each heart/soul. The sooner one is called, the better. The more important thing now is that they, who have been called, have the obligation to improve themselves. They must create a certain environment, climate and situation so that their surrounding people can be influenced to act like them. Thus, between one another will unconsciously develop an attitude to improve each other's life as a man.

Jakarta, 20 March 1997

3. President Soeharto had also spoken of the leadership teachings in several occasions, such as in his speech in front of the participants to the Meeting of FKPPI's (Communication Forum of the Children of the Indonesian Retired Armed Services Officers) Leaders in July 1995 in Tapos, Bogor; also, during Mr. President's incognito visit in the framework of a course for trainer candidates of P-4 (the guidance to the perception and practice of Pancasila–the state's ideology) on national level and for *Manggala* (high rank P-4 trainers) Group VIII Year 1996 at 14 January 1995 at Bogor Palace, in which he stated as follows:

> But there are other teachings in succeeding the leadership in every state or party organisations as well as in social organisations. There are also some ways that had been showed by our ancestors. Among them that can be learned now are the teachings of Hastabrata. *Hasta* – eight, *brata* – act; eight acts that served as a guidance for a leader. The Hastabrata actually is a study of the nature and characters of the universe. Thus, all living creatures have their own nature and characters given by The Almighty God; among them are the characters of the earth, ocean, sky, wind (maruta), the sun, the moon, fire and stars; thus, there are eight. These characters are to be learned and used as a writing to remind oneself to always use them. For instance, the character of fire. Fire destroys; what it touches will be destroyed, will be disappeared, will be completely shattered. This characteristic is automatically reflected from its firmness. Whoever gets in touch with fire will be disappeared without a trace. The character, then, is used to uphold the law so that it will fit the character of fire. Hence, whoever breaks the law, whoever is wrong,

without discriminating whether it is our relative, must be wiped out. The law must be upheld. This is one of the lessons on characters, which is used in our leadership in confronting wars.

Then, what is the character of wind? It is described that the wind is everywhere. It is not only at beaches. In mountains, there is wind. At the top of the mountains, there is wind. At the slope of the mountains, there is wind. Even in chasms, there is wind. In caves, there is also wind. In oceans, there is wind. Everywhere. Therefore, the character of wind in here is lightness. Capable of being everywhere, prepared to be placed anywhere–not only at comfortable places, but also at uncomfortable ones. As a leader, automatically one must also be prepared to be placed anywhere, especially to lead the people. He must also be able to approach the people, wherever they are, whether they are rich, poor, intelligent, ignorant, in mountains, etc.

4. Thus, ladies and gentlemen, the teachings in the literary work of *Ramayana* are still actual, studied and operated by the leaders of various organizations, institutions and as well as the youth in Indonesia.

Thank You

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